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Dances *and* Games for Children

by SUSAN HOFFMAN GILMAN SUSANNE FENNIMORE TYNDALE
and JESSIE L. GAYNOR

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Dances and Games

For Children

The Descriptive Text

-----By-----

Susan Hoffman Gilman

The Silhouettes

In Free-hand Paper Cutting by

Susanne Fennimore Tyndale

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OF THE MUSIC BY
JESSIE L. GAYNOR

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FOREWORD

This book is a nucleus of suggestive material for teachers of dancing who wish to make their classes for children instructive play and formative activity.

The material which it contains is a beginning on natural lines of the study of dancing and is intended to be added to and developed by the teacher in accordance with the needs and tastes of classes.

The book is sent out by its collaborators with the hope that it may be of practical help to teachers of dancing and may give to their pupils some hours of happy, creative play.

SUSAN HOFFMAN GILMAN

New York, MCMXX



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* These are games for little children

MARCH OF THE LITTLE BRIGADE

(Adapted)

- I. **March round the room single file, any number of measures.**
- II. **Form Twos.** Number two steps up beside number one, number four beside number three, etc.
- III. **Form Fours.** Couple number two steps up beside couple number one, etc.
- IV. **March forward four abreast, 8 measures.** Side step to left, 8 measures; Backward march, 8 measures; Side step to right, 8 measures.
- V. **March forward four abreast.** First boy and first girl cast off right and left and followed by the others, march round room, meet at lower end of room and march down centre two by two, every other couple falling in behind.
- VI. Every other couple, one, three, five, etc., cast off to right and march out and in again to alternate couples' place. At the same time couples number two, four, six, etc., march forward..... 4 measures
 Couple number two, who are now in number one's place, wait 4 measures, then cast off and go below the couple who have just moved forward and continue down the line. The figure may be continued until the leaders are again in place.
- VII. Counter march outward, right and left; counter march inward and back to places...32 measures
- VIII. Leaders cast off right and left and followed by the others, march round room, as leaders meet at opposite end of room, they pass right shoulders and come back. Repeat at top of room.



Fig. 1

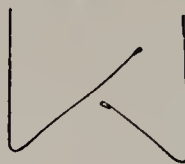


MARCH OF THE LITTLE BRIGADE

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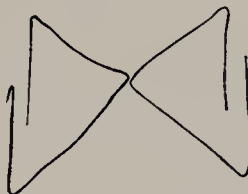
IX. As leaders meet the third time, they come forward followed by the others, two by two. At top of the room, they cast off right and left and go down, at far corners of the room they turn at a sharp angle and march diagonally forward to the centre of room, the two lines crossing, boys and girls alternating as they cross.

Fig. 2



Repeat, as in Fig. 2, until centre of the room is again reached, there, touch elbows and march out to upper corner of room.

Fig. 3.



Leaders cast off right and left, go down to meet partners and march forward down centre two by two. Every other couple casts off right, the remaining couples, left, go down and return four abreast.

Halt and break ranks, or repeat the casting off, returning in twos, then in single file.

As the marching goes on, an imitation of drums and fifes may be given.



MARCH OF THE LITTLE BRIGADE

Marcia

The musical score is written for piano in 4/4 time. It consists of four systems of music, each with a treble and bass staff. The tempo is marked 'Marcia' and the dynamic is 'mf'. The key signature is one flat (B-flat). The score features various musical notations including eighth notes, quarter notes, half notes, and rests. There are several triplets indicated by a '3' over the notes. The piece concludes with a double bar line and a key signature change to two flats (B-flat and E-flat).

This page contains four systems of handwritten musical notation, likely for piano accompaniment. The music is written in B-flat major, indicated by two flats (B-flat and E-flat) in the key signature. The notation is organized into four systems, each consisting of a treble and bass staff joined by a brace. The first system begins with a piano (*p*) dynamic marking. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in pairs or fours. Triplet markings (a '3' over a group of notes) are present in the first, third, and fourth systems. The notation is fluid, with many slurs and ties connecting notes across measures. The paper is aged and shows some staining, and the entire page is framed by a decorative, hand-drawn border.

Handwritten musical score on page 10, featuring four systems of piano music. The notation is written on treble and bass staves. The first system begins with a *pp* (pianissimo) dynamic marking. The second system includes a *p* (piano) marking and a *cresc.* (crescendo) instruction. The music is characterized by frequent use of triplets (indicated by a '3' in a circle) and slurs, suggesting a flowing, melodic style. The piece concludes with a double bar line at the end of the fourth system.

WASHING CLOTHES

For very little children
Formation in a circle



“Monday I wash my dolly’s clothes,”
(Imitate the rubbing of clothes on a wash-board)

“Tuesday I neatly press ’em,”
(Imitate ironing, to and fro)

“Wednesday I mend their little hose,”
(Imitate sewing)

“Thursday I neatly dress them,”
(A gesture displaying the clothes)

“Friday I play they are very ill,”
(Droop head and fold hands under cheek)

“Saturday something or other,”
(Join hands with the child on the right and take a few steps forward,
swinging the arms, as if walking down the street)

“Sunday I say, ‘Lie still, lie still, I’m going to church with mother,’”
(Shake finger with gesture of command)

All take a right face and walk round circle during the last four measures.



MONDAY, I WASH MY DOLLIES' CLOTHES

Mon - day I wash my dol - lies' clothes, And Tues - day smooth - ly press them,

Wednes - day I mend their lit - tle hose, And Thurs - day I neat - ly dress them.

The musical score is written in 8/8 time with a key signature of one sharp (F#). It consists of two systems, each with a vocal line and a piano accompaniment. The piano part is written in treble and bass staves. The first system covers the first two lines of the lyrics, and the second system covers the next two lines. The melody is simple and catchy, with a clear 8/8 rhythm. The piano accompaniment provides a steady harmonic background.

Fri - day I play they're ver - y ill, Sat - ur - day some - thing or oth - er,

Sun - day I say, "Lie still, lie still, I'm go - ing to church with

moth - er."





THE BEES

For very little children.

The step used throughout: A little running step, stepping on each beat of the measure.

Choose one child for the Queen Bee and several children to represent flowers. The children representing flowers may each choose the flower they would like to be. The remaining children are bees.

The Queen stays in the hive surrounded by the bees. When the music begins, the bees fly away, flitting from flower to flower, gathering honey and buzzing as they go. They fly back to the hive with the honey and then go for more. Continue the play as long as the interest lasts.

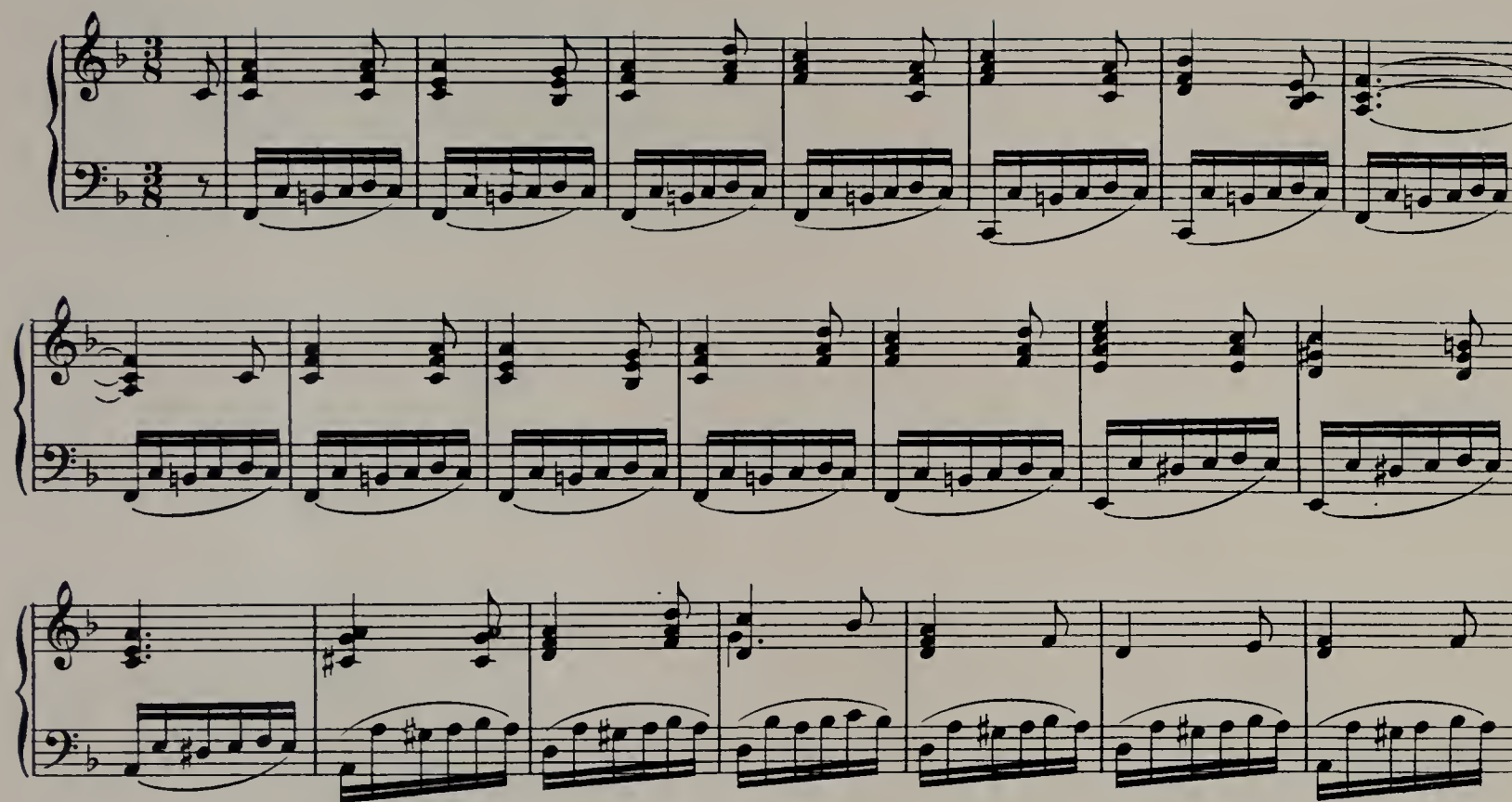
THE BEES, as a game

Tag.

The Queen Bee is "it". The bees cannot be tagged if they are touching a flower. At frequent intervals, change about and let the children who have been the flowers, be the bees.



THE BEES



Handwritten musical score on page 17, featuring four systems of piano accompaniment. The music is written in G major (one sharp) and 3/4 time. The notation includes treble and bass staves for each system, with various musical symbols such as notes, rests, and accidentals. The first system shows a melody in the treble and a bass line in the bass. The second system continues the melody and bass line. The third system includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The fourth system concludes the piece with a final cadence. The page is decorated with a light blue border and a central bow-like ornament.

THE BEARS

For very little Children.

Have each child choose which of the three bears he would like to be, then place the children in groups of three. While the story is told the bears wait until a journey is reached. Then the story stops and the music begins. With slow, lumbering steps, bodies swaying and arms swinging, the groups of three bears travel to any part of the room they desire. When the music stops the story is taken up again. Each journey requires eight measures of music.

In telling the story, substitute the names of places familiar to the children for those used in the story.

The Three Bears

You have heard the song, haven't you, about the three bears that "went over to Charleston to see what they could see"? There are 696 verses to the song and each one says that there were THREE bears, and that the place they went to was Charleston, and that the reason they went there was "to see what they could see."

But even after the six hundred and ninety-sixth verse, one does wish to know what the bears looked like, and what it was they saw, and what they did after they had been to Charleston.

How many did you say there were? Three? Yes, three. And the first was a little, black, Japanese bear and the second was a white, polar bear about twice as big as the little, black, Japanese bear, and the third was a big brown cinnamon bear at least twice as big as the little, black, Japanese bear and the white polar bear put together. And when they went to Charleston, the little, black, Japanese bear went ahead,—sumph-slumph—and the white, polar bear came next,—sumph-slumph—and the big brown, cinnamon bear came behind,—sumph-slumph.

And of course, when they got to Charleston, they went to a hotel and the little, black, Japanese bear liked it pretty well because they gave him excellent rice cakes and nicely flavored fish; but the white polar bear could not get his bath cold enough and his coat was too heavy for the climate; and the big, brown, cinnamon bear thought he would rather climb mountains, he had never cared especially for the coast.

So in a few days they left Charleston and went to the Hot Springs to see what they could see. And the little, black Japanese bear went ahead,—sumph-slumph—and the white polar bear came next—sumph-slumph—and the big, brown, cinnamon bear came behind—sumph-slumph.

And of course at the Hot Springs, the white, polar bear was still *hot*, still *very hot*, and the little, black, Japanese bear could not get his rice cooked to suit him, and though the big brown cinnamon bear made some excursions into the mountains, he hardly found the climbing difficult enough to suit his abilities.

So they went away, the little black Japanese bear going ahead—sumph-slumph—and the white, polar bear coming next—sumph-slumph—and the big, brown, cinnamon bear coming behind—sumph-slumph—until they came to Atlantic City.

THE BEARS

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And there the white, polar bear went in bathing but he found it very warm. And the little, black, Japanese bear liked the shops, but the fish was not as good as he had in Charleston. And the big, brown, cinnamon bear had said before that he did not care for the seashore.

So they went away. And the little, black, Japanese bear went ahead,—sumph-slumph—and the white, polar bear came next—sumph-slumph—and the big brown cinnamon bear came behind—sumph-slumph—.

And probably they went to a great many other places, but by and by they came to New York, and there they were awfully in the way. And the New Yorkers said, "We can't have three bears blocking the traffic, take them somewhere else." So they took them to Bronx Park and the white, Polar bear was given a pond with a cake of ice in it, and the little, black Japanese bear had the best meals of fish and rice cake that he had since he had left Charleston, and the big, brown, cinnamon bear was given a big, rough rock with a cave in it all to himself.

After that, the three bears did not go about any more trying to see what they could see, but a great many people go to see them. You can go to see them too, any nice day that you can persuade someone to take you to Bronx Park.



BEAR DANCE

Slowly and clumsily

The musical score for 'Bear Dance' is presented in three systems, each with a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The tempo/mood is indicated as 'Slowly and clumsily'. The first system consists of 8 measures. The second system consists of 8 measures. The third system consists of 8 measures, ending with a double bar line. The music features a mix of chords and moving lines, with some measures containing rests. The notation includes various note values, including eighth and sixteenth notes, and rests.

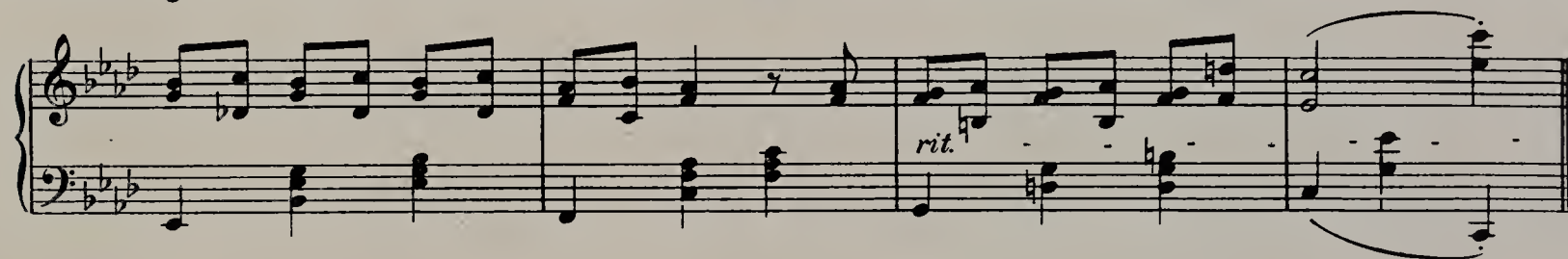
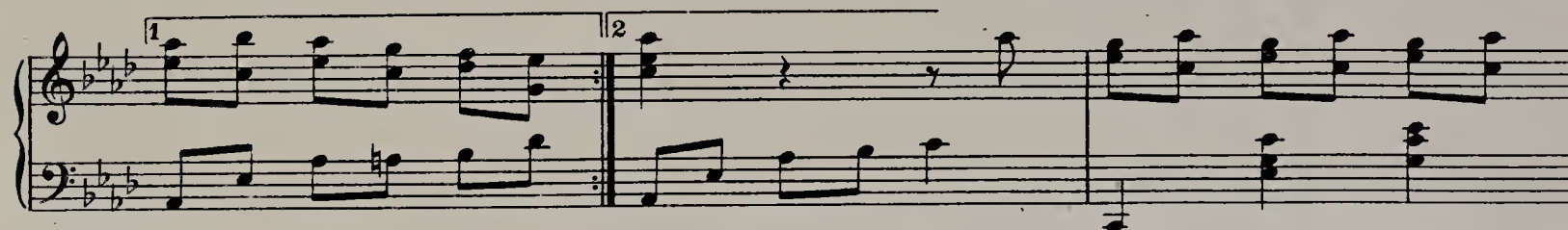
BUTTERFLIES

Formation: A ring, any number of couples.

- | | | |
|---|--|------------|
| I. | All join hands and with little running steps (one step to each beat of the measure,) go round clockwise..... | 8 measures |
| | Repeat, going round counter- clockwise..... | 8 measures |
| II. | All drop hands and give right hands to partners, facing out. Lead out with 6 running steps..... | 2 measures |
| | Change hands, turn and run back | 2 measures |
| | All turn partners, 12 running steps..... | 4 measures |
| | Repeat all..... | 8 measures |
| III. | All face centre and join hands, 6 running steps toward centre..... | 2 measures |
| | 6 running steps back..... | 2 measures |
| | Run round the circle counter-clockwise..... | 4 measures |
| | Repeat all..... | 8 measures |
| The second time the circle is made clockwise. | | |
| IV. | Girls all go in and make a ring and with 12 running steps go round clockwise | 4 measures |
| | All turn partners..... | 4 measures |
| | Boys go in and make a ring and go round counter-clockwise..... | 4 measures |
| | All turn partners..... | 4 measures |
| V. | All join hands and go 6 running steps toward centre..... | 2 measures |
| | 6 running steps back..... | 2 measures |
| | 4 waltz balance steps facing partners..... | 4 measures |
| | 6 running steps forward..... | 2 measures |
| | 6 running steps backward..... | 2 measures |
| | 2 waltz balance steps to partners..... | 2 measures |
| | Bow to partners..... | 2 measures |

BUTTERFLIES

The musical score for 'BUTTERFLIES' is presented in three systems, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The first system features a melody in the treble staff with a slur over the first four measures and a repeat sign. The bass staff provides a harmonic accompaniment. The second system continues the melody and accompaniment. The third system includes a first ending (marked '1') and a second ending (marked '2'), both with slurs. The piece concludes with a final chord in the treble staff and a single note in the bass staff.



MINUET

Description Steps.

Minuet Step

Slide right foot diagonally forward (1), bring left foot up, take weight and cut the right foot out on (2), step on right foot (3).....1 measure

Minuet Courtesy

Step to right on (1), step left foot across back of right (2), bend both knees very low (3), rise, weight forward on right foot (1), step to left (2), heels together (3).....2 measures

The Bow

Step to right (1), bring left foot to right (2), bend body forward (3), step to left (1), bring right foot to left (2-3).....2 measures

Unfinished Courtesy

Step back with the free foot and bow (1-2), transfer weight to forward foot (3).....1 measure

Description of Minuet

Set of eight, longways.

Introduction

All face up and begin right foot.

Minuet step forward.....6 measures

Girls courtesy, boys bow to partners.....2 measures

Figure I.



Give right hands to partner and step forward on right foot (1), bring left foot to heel of right and bend knees (2), step back dropping hands (3).....1 measure

Boys and girls both make unfinished courtesy.....1 measure

Join right hands and change places with 3 walking steps, facing partner on third step.....1 measure

Unfinished courtesy.....1 measure

Repeat all beginning left.....4 measures

MINUET

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Figure II.

All face forward, inside hands joined. First boy and first girl drop hands and followed by the other couples, cast off and with minuet step, go down outside of set.....	6 measures
Courtesy to partners.....	2 measures
Fourth couple is now in first couples' place. First boy and first girl join inside hands and return to places, followed by the others.....	6 measures
All face partners and courtesy.....	2 measures

Figure III.

First boy and second girl join right hands; first girl and second boy, third boy and fourth girl third girl and fourth boy, do the same and with six walking steps go round to opposite places.....	2 measures
Drop hands and courtesy to partners.....	2 measures
Change and give left hands and 6 walking steps back to places.....	2 measures
Courtesy to partners.....	2 measures

Figure IV.

First and second boy face; third and fourth boy face; first and second girl face; third and fourth girl face. All give right hands and pass, give left hand to the next persons met and pass, right hands to the next, etc., and with a walking step go all the way round the set to places. (Grand-chain).....	8 measures
Face partners and give right hands, 6 walking steps to change places.....	2 measures
Give left hands to partners and 6 walking steps back to places.....	2 measures
All face again as for Grand-chain, give right hands and change places.....	2 measures
Give left hands to the same person and change back to places.....	2 measures

Figure V.

Courtesy twice to partners.....	4 measures
All face up, inside hands joined, 6 walking steps forward.....	2 measures
Courtesy, facing front.....	2 measures



MINUET

Marcato

The musical score is written for piano in 2/4 time, key of D major. It consists of three systems of music, each with a treble and bass staff joined by a brace. The first system contains four measures. The second system contains four measures, with a first ending bracket over measures 5 and 6, and a second ending bracket over measures 7 and 8. The third system contains six measures, ending with a double bar line. The tempo/mood is marked *Marcato*. The piece concludes with the instruction *D.C. al Fine*.

Fine

D.C. al Fine

THE STEAM CARS

For very little children.

Description of step used throughout.

Slide right foot forward (1)

Slide left foot forward (2)..... 1 measure

Continue without taking the feet from the floor, keep the rhythm whether fast or slow.

Let one child be the engine; one, the engineer; one, the coal-car; one, the fireman; four or five, the baggage car; one or two, pieces of baggage; four or five, the passenger car; two or three, passengers.

All stand in a long line in usual train order, right hands resting on right shoulder of child in front.

The music begins slowly, then grows faster and faster, the train following the rhythm.

The train slows down as it nears the station. The first station comes at the end of 8 measures.

The music now stops and the train stops with the music.

Some of the passengers get off, some of the baggage is put off.

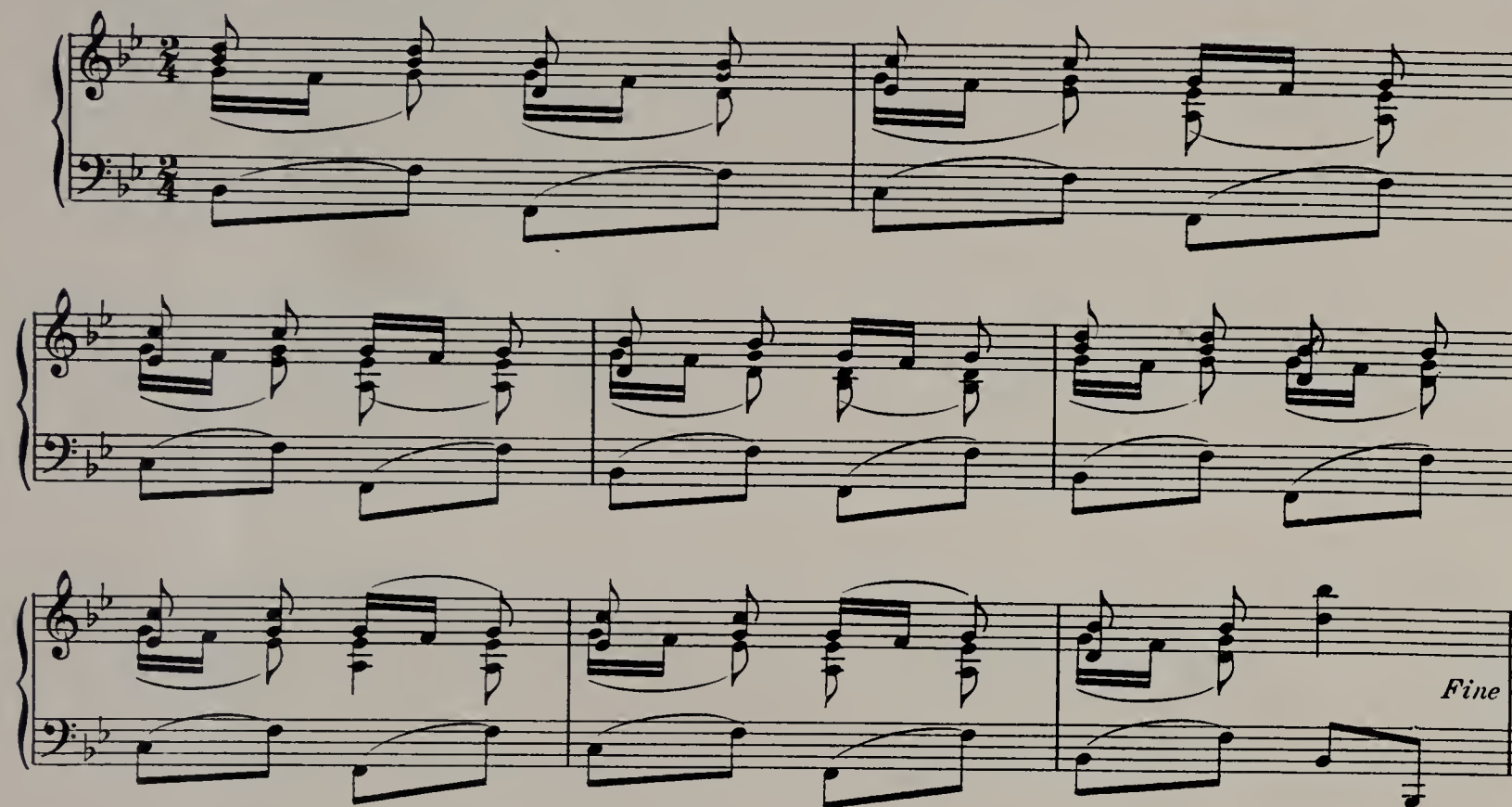
The train goes on again, 16 measures to the next station. The journey continues until all the baggage is delivered and all the passengers have reached their destinations. Then the engine and cars go to the car-house.

Another train may then be formed, the children changing places in taking the parts.



STEAM CARS

Note:- This may start quite slowly and increase the tempo until the train is well under way and they may slow up for stop at the next station if so desired.



This page contains four systems of musical notation for piano. Each system consists of a grand staff with a treble and bass clef. The key signature is one flat (B-flat). The music is written in a style typical of early 20th-century piano literature, featuring arpeggiated chords and flowing melodic lines. The first three systems each contain four measures, while the fourth system contains five measures and ends with a double bar line. The notation includes various musical symbols such as notes, rests, and accidentals.

D. C. al Fine

GAVOTTE

Formation: Set of Six, longways.

- I.(a.)** Partners join right hands, facing up, lead forward 4 steps..... 1 measure
 Fall back 4 steps..... 1 measure
 Girls courtesey, boys bow..... 2 measures
 Partners join left hands and face down, lead down 4 steps..... 1 measure
 Fall back 4 steps..... 1 measure
 Girls courtesey, boys bow..... 2 measures
- (b.)** Boys turn out facing left wall and followed by the girls, take 4 steps forward..... 1 measure
 4 steps back..... 1 measure
 Boys turning on last count to face girls.
 Girls courtesey, boys bow..... 2 measures
 Girls turn out and face right wall and followed by the boys, go forward 4 steps..... 1 measure
 Go back 4 steps..... 1 measure
 Girls turning to face boys on last count.
 Girls courtesey, boys bow..... 2 measures
- II.** First boy and first girl cast off and with 4 gavotte steps go round outside of couple number two, meet, and passing between couple number two, go back to places..... 4 measures
 First boy and first girl join right hands and with 3 walking steps change places..... 2 measures
 First boy gives left hand to second girl, while first girl gives left hand to second boy, and with 8 walking steps they change places..... 2 measures
 First couple is now in second couples place. First couple repeats the whole figure with third couple..... 3 measures
 Second couple now begins and repeats the figure with third couple and first couple..16 measures
 Third couple begins and repeats the figure with first couple and second couple.....16 measures
 All are now back to original places.

- III. All take two slow steps forward toward centre..... 1 measure**
First boy and third girl join right hands; first girl and third boy; second boy and second girl join right hands. All take 4 gavotte steps half way round..... 4 measures
Two slow steps back to places..... 1 measure
Girls courtesy, boys bow..... 2 measures
All 2 slow steps toward the centre..... 1 measure
Join left hands and 4 gavotte steps round to places..... 4 measures
2 slow steps back to places..... 1 measure
Girls courtesy, boys bow..... 2 measures
- IV. Couple number two join right hands to form an arch. First boy and first girl cast off and with 4 gavotte steps go down below couple number two, meet, and come up under arch to places..... 4 measures**
At the same time, couple number three joins right hands and with 4 gavotte steps, passes up under arch, casts off and goes down to place.
On the fourth measure, couple number two drop hands and take 1 gavotte step turning in place and join left hands for the arch on the last count of the measure. Third girl and third boy cast off and go up outside of set, meet, and go down passing under arch to places..... 4 measures
At the same time, couple number one goes down under arch, right hands joined, casts off and returns to places.
Girls courtesy, boys bow, twice to partners..... 4 measures
All face front and girls courtesy, boys bow..... 4 measures

GAVOTTE

Fine

D. C. al Fine

THE CLOCK

For very little children

Form a circle round the room single file. While the introduction is played the children wait.

I. The children walk round circle with a natural walking step swinging arms, one forward, one backward, pendulum rhythm. As they walk round the circle they speak the words.

Tick-Tock; Tick-Tock.....1 measure
 Little moments passing by.....1 measure
 Tick-Tock; Tick-Tock.....1 measure
 We are busy as they fly.....1 measure
 Tick-Tock; Tick-Tock.....1 measure
 Here comes Mr. Hour along1 measure
 And the clock strikes, One,1 measure
 Two, Three, etc.—whatever hour the

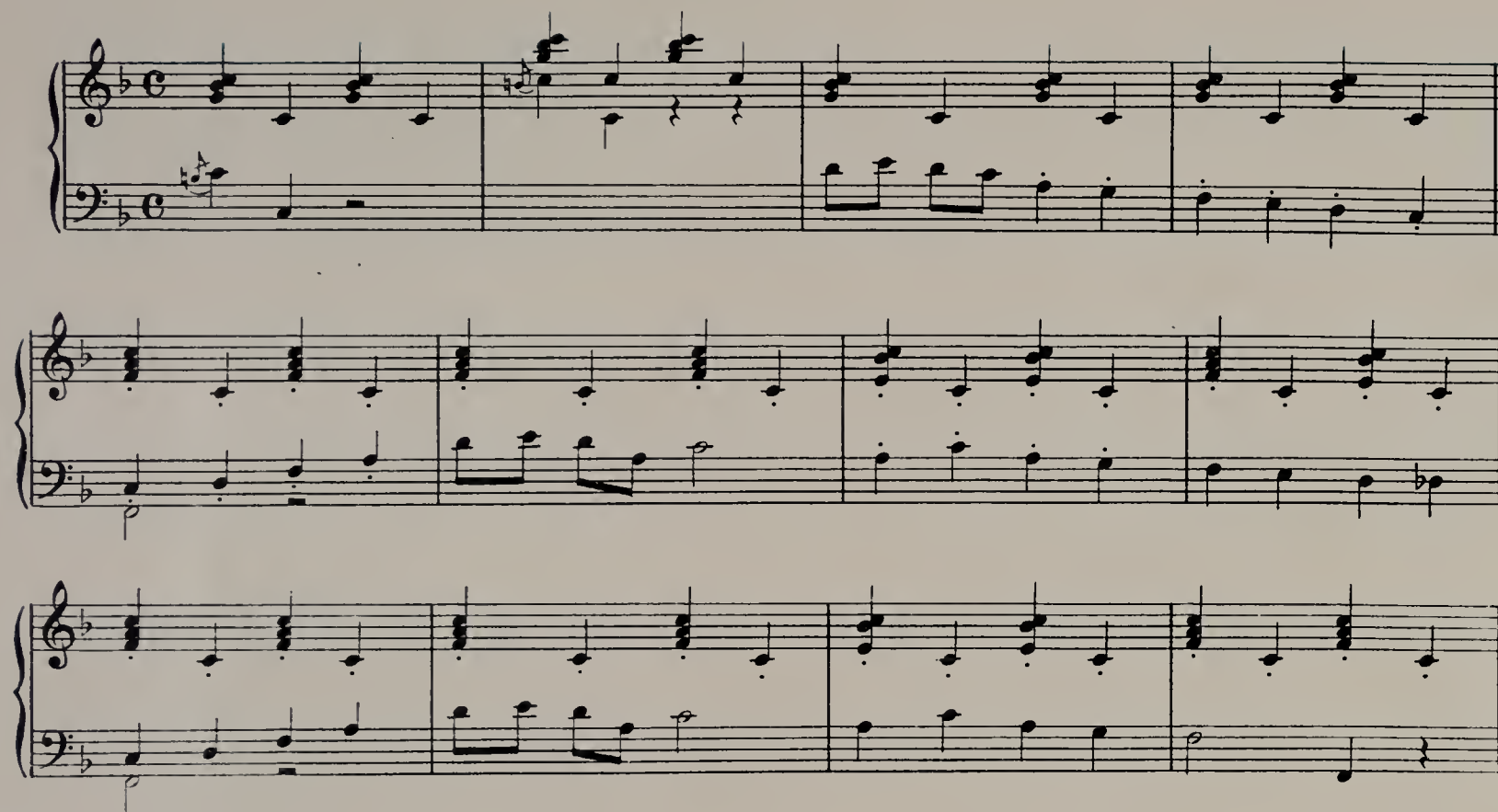


children wish to indicate. The striking is made by repeating the last note in the bass of the eighth measure. As the clock strikes the children stand still and clap their hands.

II. Repeat the words through the next 8 measures and strike again. The children stand still swinging their arms and saying: Tick-Tock; Tick-Tock; etc., through the 4 measures of interlude.

III. Repeat I. 8 measures.

THE CLOCK



The page contains four systems of musical notation, each consisting of a grand staff (treble and bass clefs). The music is written in a key with one flat (B-flat) and a common time signature. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *p* (piano). The first system has five measures. The second system has five measures, with a double bar line after the third measure. The third system has five measures, with a double bar line after the second measure. The fourth system has five measures, ending with a double bar line. The page is framed by a decorative border with a central bow-like ornament at the top.

MAZURKA

Description of Steps

Mazurka Step

Step to right, hop on left and strike heels in air (1), slide right foot to side (2), bring left foot up and cut right out (3)..... 1 measure

Waltz Balance Step

Step right to side (1), bring left to right and rise on toes (2) heels sink (3)..... 1 measure

Waltz balance step may also be made forward and backward.

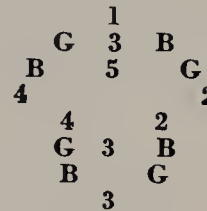
Waltz Step

Step on right foot (1), slide on left (2), bring right up and cut left out (3)..... 1 measure

DESCRIPTION OF DANCE

Formation:

Square set of eight. First couple stands with their backs to front of room. Number couples clockwise.



Introduction:

All move forward two waltz balance steps..... 2 measures
 All move backward two waltz balance steps..... 2 measures
 Face partners and two waltz balance steps right and left..... 2 measures
 Face corners and 2 waltz balance steps right and left..... 2 measures

Figure 1.

Girls give left hands across centre and with 12 running steps go round three places, counter-clockwise, i. e., first girl to second girl's place, etc..... 4 measures
 At the same time each boy changes places with the boy on his right, using 4 mazurka steps, i. e., first and fourth boy change places, etc.
 All waltz balance to partners, right and left..... 2 measures
 All waltz balance to corners..... 2 measures
 Boys give right hands across centre and with 12 running steps go round three places, clockwise, i. e., first boy, who is now in fourth boy's place, goes to third boy's place..... 4 measures
 At the same time each girl changes places with the girl on her left, using 4 mazurka steps, i. e., first girl, who is now in second girl's place, changes with the girl who is in third girl's place.

All waltz balance to partners.....	2 measures
All waltz balance to corners.....	2 measures
Girls again give left hands across centre and go round three places, counter-clockwise, i. e., first girl who is now in third girl's place, moves round to fourth girl's place.....	4 measures
At the same time each boy changes places with the boy on his right, using 4 mazurka steps, i. e., first boy, who is now in third boy's place, changes with the boy who is in second boy's place.	
All waltz balance to partners.....	2 measures
All waltz balance to corners.....	2 measures
Boys give right hands across centre and go round three places, clockwise, i. e., first boy, who is in second boy's place, goes to his original place.....	4 measures
At the same time, each girl changes places with the girl on the left, using 4 mazurka steps, i. e., first girl who is now in fourth girl's place, changes with the girl who is in her original place.	
All waltz balance to partners.....	2 measures
All waltz balance to corners.....	2 measures

Figure II.

(a.) 2 waltz balance steps facing partners.....	2 measures
With 6 running steps change places with partners.....	2 measures
2 waltz balance steps facing corners.....	2 measures
With 6 running steps change places with corners.....	2 measures
First boy is now in fourth boy's place, etc.	
(b.) Those who are now in first and third couples' places face, and with 4 mazurka steps change places, boys passing on the outside, girls between.....	4 measures
Those who are now in second and fourth couples' places do the same.....	4 measures
Repeat (a.) from present positions.....	3 measures
Repeat (b.).....	3 measures
All are now in original places.	
Repeat introduction.....	3 measures

Figure III.

All join hands in a ring, take 12 running steps round counter-clockwise.....	4 measures
12 running steps clockwise to places.....	4 measures
Give right hands to partners and with 4 waltz steps turn all the way round to places..	4 measures
Give left hands to corners and with 4 waltz steps turn all the way round to places....	3 measures
Repeat the rings.....	8 measures
Repeat turning partners and corners and finish bowing to partners.....	8 measures

MAZURKA

The musical score is written for piano in 3/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The piece is divided into three systems of staves.

First System: The melody in the right hand consists of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. A forte (*f*) dynamic marking appears in the fifth measure.

Second System: This system includes a first ending. The right hand features a melodic line with a repeat sign and a first ending bracket labeled "1". The left hand continues with a steady accompaniment. Dynamics include *f* and *sfz* (sforzando), followed by the instruction *Fine*.

Third System: This system contains a second ending. It begins with a repeat sign and a second ending bracket labeled "2". The right hand has a more active melodic line with eighth notes. The piece concludes with the instruction *D. C. al Fine* (Da Capo al Fine).

SKATING

Description of Steps.

39

First Step.

Slide forward on right foot (1-2-3).

Slide forward on left foot (4-5-6).....1 measure

Second Step.

Two slides diagonally forward right.....1 measure

Two slides diagonally forward left.....1 measure

Third Step.

Step right foot to side, bring left foot back of right, slide right straight forward, long slide bending knee.....1 measure

Step to left, bring right foot back of left, take a short slide forward left.....1 measure

Description of Dance.

Formation. In couples round room, facing counter-clockwise.

Figure I.

Partners join right hands and left hands. Both begin with right foot and go forward with First Step.....8 measures

Figure II.

Change to Second Step and go forward.....8 measures

Figure III.

Change to Third Step and go forward 16 measures

Figure IV.

Boy puts right arm around girls waist and takes her right hand in his right hand, left hands joined in front.

Use third step. Take the long slide straight to the front. On the first short slide, both turn facing in opposite directions, girl passing in front to opposite side of partner, keeping hands joined.

Repeat the long slide in new direction, girl changes back to right side of partner on the short slide. Repeat long slide forward in new direction and on short slide girl again changes sides and both turn to original direction. Continue through.....16 measures

Figure V.

Repeat Figure I.....8 measures

Repeat Figure II.....8 measures

The dance may be continued as a game of "Follow the Leader", the leading couple combining the steps in any order they like, or creating new steps for themselves.



SKATING

A stroke to each ♩.

The musical score for "SKATING" is written in 8/8 time and consists of three systems of piano accompaniment. Each system has a treble and bass staff joined by a brace. The key signature has one flat (B-flat). The first system contains five measures. The second system contains five measures, with the third measure featuring a whole note chord in the treble and a half note in the bass. The third system contains six measures, ending with a double bar line. The notation includes various chords, single notes, and rests, with some notes beamed together. The piece concludes with a final cadence in the sixth measure of the third system.

almost fall

The musical score consists of four systems, each with a treble and bass staff. The first system features chords in the treble and a simple bass line. The second system includes the instruction 'almost fall' above the treble staff, which contains a melodic line with a slur. The third system continues the chordal texture in the treble. The fourth system concludes with a final chord in the treble and a bass line ending with a double bar line.

THE PARADE

For very little children

Choose some of the children to be spectators; a few sitting on the grand-stand, others standing in the street.

Form a company of soldiers, of firemen, of policemen, of working men, of school children—any group of people the children may suggest. Be guided by the season of the year or the happenings of the times.

Have the parade reviewed by someone of importance on the grand-stand, have it cheered by the by-standers, etc., etc.



PARADE

The musical score for 'PARADE' is written for piano in 6/8 time. It consists of three systems of music, each with a treble and bass staff. The first system begins with a repeat sign and a section marked with a double bar line and a repeat sign. The second system features a section marked 'Fine' with a double bar line and a repeat sign. The third system concludes with a section marked with a double bar line and a repeat sign.

D. S. al Fine

ST. PATRICK'S DAY

Formation; Set of eight, longways.

Jig-Step; Cross right foot behind left, hop and step cutting left foot out of place (1-2)
Repeat with left foot (3-4).....1 measure



- I. All facing up.
Begin outside foot, skip forward.....4 measures
Face partners and jig-step.....4 measures
Finish facing down,
Repeat, skipping down.....4 measures
Repeat jig-step, facing partners.....4 measures
- II. Face partners, hands on hips, heel and
toe right, heel and toe left.....2 measures
Skip forward, passing partners right
shoulders, changing places.....2 measures
Repeat heel and toe.....2 measures
Skip back to places, passing right
shoulders.....2 measures
- III. Couples number one and number two
join hands in a circle of four.
Couples number three and four do
the same. All skip all the way
round to places.....4 measures
First boy and first girl cast off and skip to
bottom of set, the other couples
move up one place.....4 measures
Repeat the Figure until couple number
one has again reached original
place.



ST. PATRICK'S DAY

45

The musical score is written for piano in G major (one sharp) and common time (C). It consists of three systems of music, each with a treble and bass staff joined by a brace. The first system is 6 measures long. The second system is 8 measures long, featuring a repeat sign after the 4th measure. The third system is 6 measures long and concludes with a double bar line. The melody in the treble staff is characterized by eighth and sixteenth notes, often beamed together, while the bass staff provides a harmonic accompaniment with chords and single notes.

repeat ad libitum



SWING HIGH

Formation: File of four girls, facing up.

Introduction.....2 measures

Figure I.

All take 6 running steps forward.....2 measures

6 running steps turning in place and facing down.....2 measures

6 running step down.....2 measures

6 running steps turning in place and finishing, numbers one and two facing
and three and four facing.....2 measures

Numbers one and two give right hands, and three and four give right hands
and with 12 running steps go all the way round to places, finishing two
and three facing.....4 measures

Numbers two and three give left hands and with 12 running steps go all the
way round to places, at the same time one and four take 6 running steps
turning to right in place and 6 running steps turning to left in place.....4 measures

Figure II.

All face left wall. Numbers one and three run 6 steps forward, while two and
four run 6 steps backward.....2 measures

take two waltz balance steps in place, one and three facing and two and
four facing.....2 measures

With 12 running steps one and three run forward and go round each other,
back to back, and run backward into places, while two and four do the
same.....4 measures

SWING HIGH

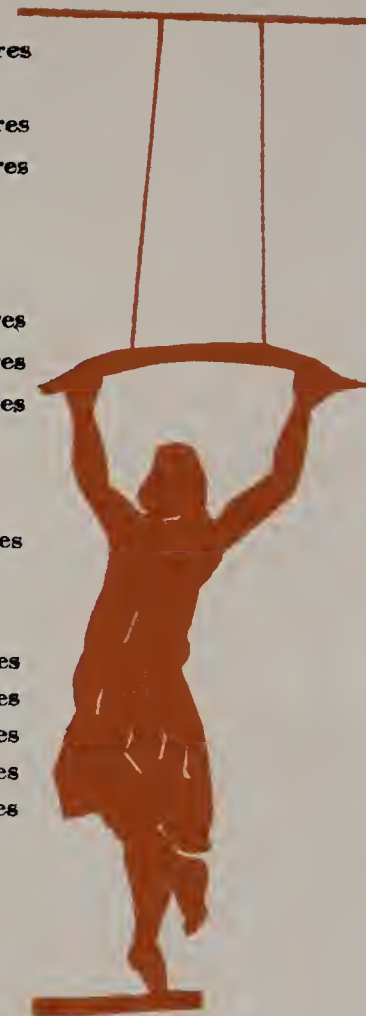
All take 4 waltz balance steps in place, finishing all facing left wall.....4 measures
 Numbers one and three run 6 steps backward, while two and four run 6 steps
 forward into original places.....2 measures
 All take 6 running steps turning in place.....2 measures

Figure III.

Number one casts off, followed by the other three, and runs round room and
 back to place, finishing one and two facing up, three and four facing down 8 measures
 Numbers one and two run six steps up, while three and four run 6 steps down...2 measures
 All turn and run 6 steps back to places.....2 measures
 Numbers two and three give right hands, pass each other and number three
 gives left hand to number one, number two gives left hand to number
 four, turn all the way round and come back, two and three again give
 right hands to each other and turn into places.....4 measures

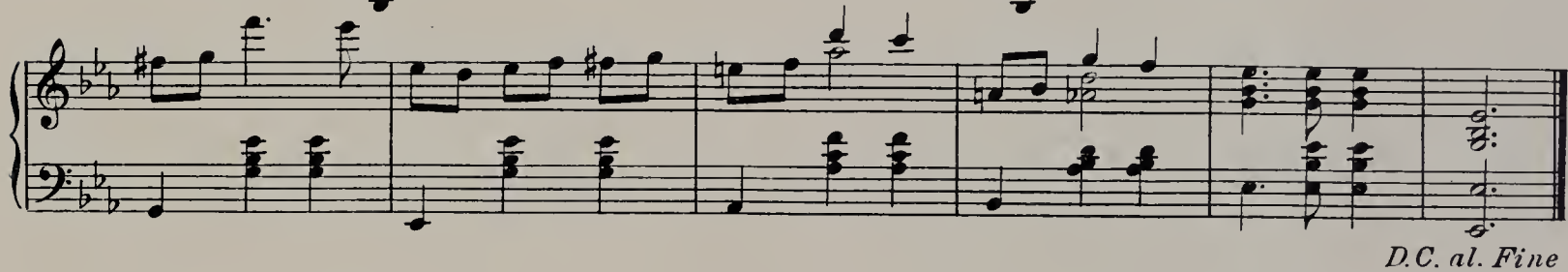
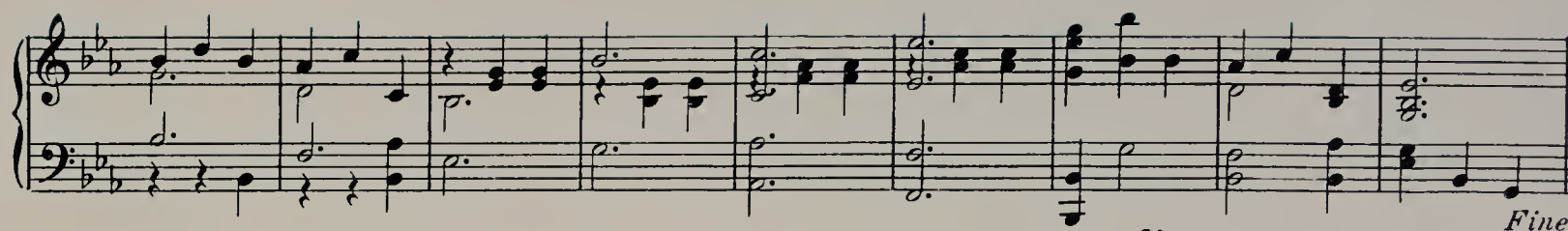
Figure IV.

All face left wall and join hands. Waltz balance step forward and back.....4 measures
 12 running steps forward.....4 measures
 Waltz balance, forward and back.....4 measures
 6 running steps back.....2 measures
 All, courtesy.....2 measures



SWING HIGH

The musical score for "Swing High" is presented in three systems, each with a grand staff (treble and bass clefs). The key signature is B-flat major (two flats), and the time signature is 3/4. The score includes piano (p) and forte (f) dynamics, as well as a crescendo hairpin. The first system consists of 8 measures. The second system consists of 8 measures. The third system consists of 8 measures, with a double bar line and repeat dots at the end. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and chords.





SEE-SAW

Formation: Set of Four.

Figure I.

Partners join inside hands, step forward on right foot.....1 measure

Transfer weight to left foot.....1 measure

Repeat.....2 measures

Drop hands and 12 running steps, pass contrary by the right and change places.....4 measures

Join inside hands and repeat step forward right, transfer back on left, etc.....4 measures

Drop hands, 12 running steps passing back to places...4 measures

Figure II.

First boy and second girl, first girl and second boy join right hands, girls step right foot back, boys step right foot forward.....1 measure

Transfer weight.....1 measure

Transfer weight.....1 measure

Transfer weight.....1 measure

All run half way round, 12 steps to opposite places.....4 measures

Change hands and begin with left foot and repeat all.....8 measures

SEE - SAW

51

Figure III.

Partners join inside hands and run 6 steps forward.....	2 measures
Run 6 steps turning in place.....	2 measures
Run 6 steps backward to places.....	2 measures
Run 6 steps turning in place.....	2 measures
All join hands in a ring and with 12 running steps go round clockwise to places.....	4 measures
Repeat counter-clockwise.....	4 measures

Figure IV.

All go forward, round contrary back to back and back to places.....	4 measures
Repeat back to back with partners.....	4 measures
Face partners and give right hands, pass and give left hands and so on round the set to places.....	8 measures

Figure V.

All go forward.....	2 measures
All go backward.....	2 measures
All turning to right, 6 running steps in place.....	2 measures
All turning to left, 6 running steps in place.....	2 measures
All take 4 waltz balance steps in place.....	4 measures
6 steps turning.....	2 measures
Bow to partners.....	2 measures



SEE - SAW

The musical score for "SEE - SAW" is written in 3/4 time with a key signature of two flats (B-flat and E-flat). The piece is marked *mf* (mezzo-forte). It consists of three systems of music, each with a piano (treble) staff and a bass staff. The piano staffs feature a series of chords and melodic fragments, while the bass staves provide a harmonic foundation with sustained notes and occasional melodic lines. The first system begins with a *mf* dynamic marking. The second system continues the harmonic progression. The third system concludes the piece with a final chord in the piano staff and a sustained note in the bass staff.

The image displays a musical score for the song "The Rose Tree." The score is written for a piano accompaniment, featuring a grand staff with a treble and bass clef. The key signature is B-flat major (two flats), and the time signature is 4/4. The melody is primarily in the treble clef, while the bass clef provides harmonic support with chords and single notes. The score is divided into four systems. The first system contains the first line of the melody. The second system includes the instruction "Fine" and "pp" (pianissimo). The third system includes the instruction "mf" (mezzo-forte). The fourth system concludes with the instruction "D.C. al Fine" (Da Capo al Fine). The music is characterized by a simple, folk-like melody with a gentle, flowing accompaniment.



DANCE OF THE ELVES

For very little children

- I. During the first eight measures the elves creep softly out of the woods..... 8 measures
- II. All join hands in a ring and run round..... 8 measures
All run forward..... 2 measures
All run backward..... 2 measures
All drop hands and run about playfully..... 3 measures
- III. As they play, choose partners and run round in a circle two and two..... 8 measures
- IV. All drop hands and dance about, as music ends all scamper back to the woods.

DANCE OF THE ELVES

The musical score for "Dance of the Elves" is presented in three systems, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 3/8. The first system consists of five measures, with the first four measures featuring a repeating eighth-note pattern in the treble and a single eighth note in the bass. The second system consists of five measures, with the first three measures featuring a repeating eighth-note pattern in the treble and a single eighth note in the bass, followed by a double bar line and two measures of a more complex eighth-note pattern in the treble and a single eighth note in the bass. The third system consists of five measures, with the first three measures featuring a repeating eighth-note pattern in the treble and a single eighth note in the bass, followed by a double bar line and two measures of a more complex eighth-note pattern in the treble and a single eighth note in the bass. The score is framed by a decorative border.

A musical score for a piece titled "The Cock Crows". The score is written for piano and features four systems of music, each with a treble and bass staff. The music is in a key with one sharp (F#) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, and accidentals. The title "The Cock Crows" is written in a small font in the lower right of the fourth system. The page is numbered 57 in the top right corner. The entire score is enclosed in a decorative, hand-drawn border.

The Cock Crows

THE BROOK

For very little children

Description of step used all through the game: A little running step, one step to each beat, three steps to a measure

Formation: All the children join hands in a long line.

I. Lead slowly round the room. (The stream flows smoothly and softly)



II. Wind up. (A pool)

III. Unwind. (The stream flows straight again)

IV. Double the line as in countermarch. (The brook doubles itself)

V. All let go of hands, turn around and join hands again. Repeat. (The brook goes over many stones)

VI. Form a circle, the first and the last child join hands, lead across the circle and pass under the upraised hands of the two children directly opposite, separate and pass round the outside of the circle, meet, pass, and form single file. (The brook goes around a large hill)

VII. Leader passes under the arms of every fourth child. (The brook winds in and out)

VIII. Lead again to single file, the second child steps up beside leader still keeping her hand. One by one, three, four, five, etc. step up until they are all abreast. (The brook becomes a broad river)

THE BROOK

59

Allegro

The musical score for 'The Brook' is written for piano in 3/4 time, marked 'Allegro'. It consists of three systems of music, each with a treble and bass staff. The first system contains four measures, the second system contains four measures, and the third system contains four measures. The music features a steady eighth-note bass line and chords in the treble. The key signature changes from one sharp (F#) to one flat (Bb) in the second system, and back to one sharp (F#) in the third system.

The image displays four staves of musical notation, likely for a piano piece. Each staff consists of a treble and bass clef. The notation includes various chords, primarily triads and dyads, and melodic lines with slurs. The key signature is one sharp (F#), and the time signature is 4/4. The first three staves end with a double bar line, while the fourth staff continues the melody and ends with a final chord marked with a fermata. The notation is written in a clear, professional style, typical of a music manuscript.

SWIMMING

61

Formation. Single file, all facing front.

I. Breast-Stroke

All step forward on right foot and thrust arms forward (1-2-3), sway weight to left foot and at the same time bring arms out and round as in the breast stroke (4-5-6).....1 measure
Repeat.....7 measures

II. Side-Stroke

Numbers one, three, five, etc., step to right and thrust right arms out to side (1-2-3), as right arm comes back, left arm goes out to right and left foot comes to right and takes the weight (4-5-6).....1 measure

Repeat.....3 measures
Finishing heels together.

At the same time, numbers two, four, six, etc., take the movement to the left.

Numbers one, three, five, etc., repeat to the left, while two, four, six, etc., repeat to the right.....4 measures

All are now in original places.

III. All join hands and with little running steps, (one step to each beat of the measure), go round to form a circle.....4 measures

All take six running steps forward to centre.....2 measures

6 running steps back.....2 measures

Drop hands and 6 running steps turning to right in place.....2 measures

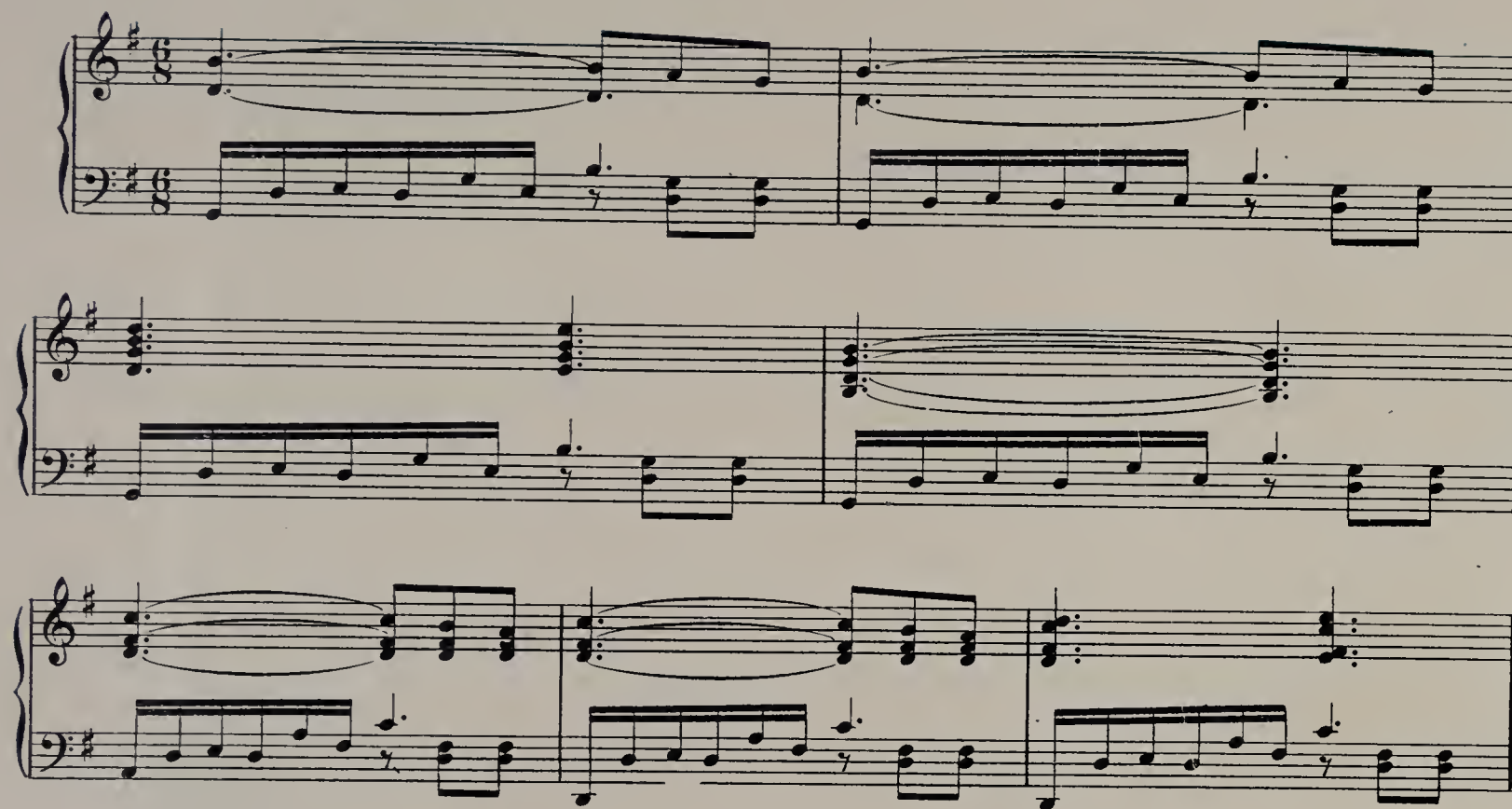
6 running steps turning to left in place.....2 measures

IV. All join hands, leader drops right hand and leads all round the circle and back to the original file.....8 measures

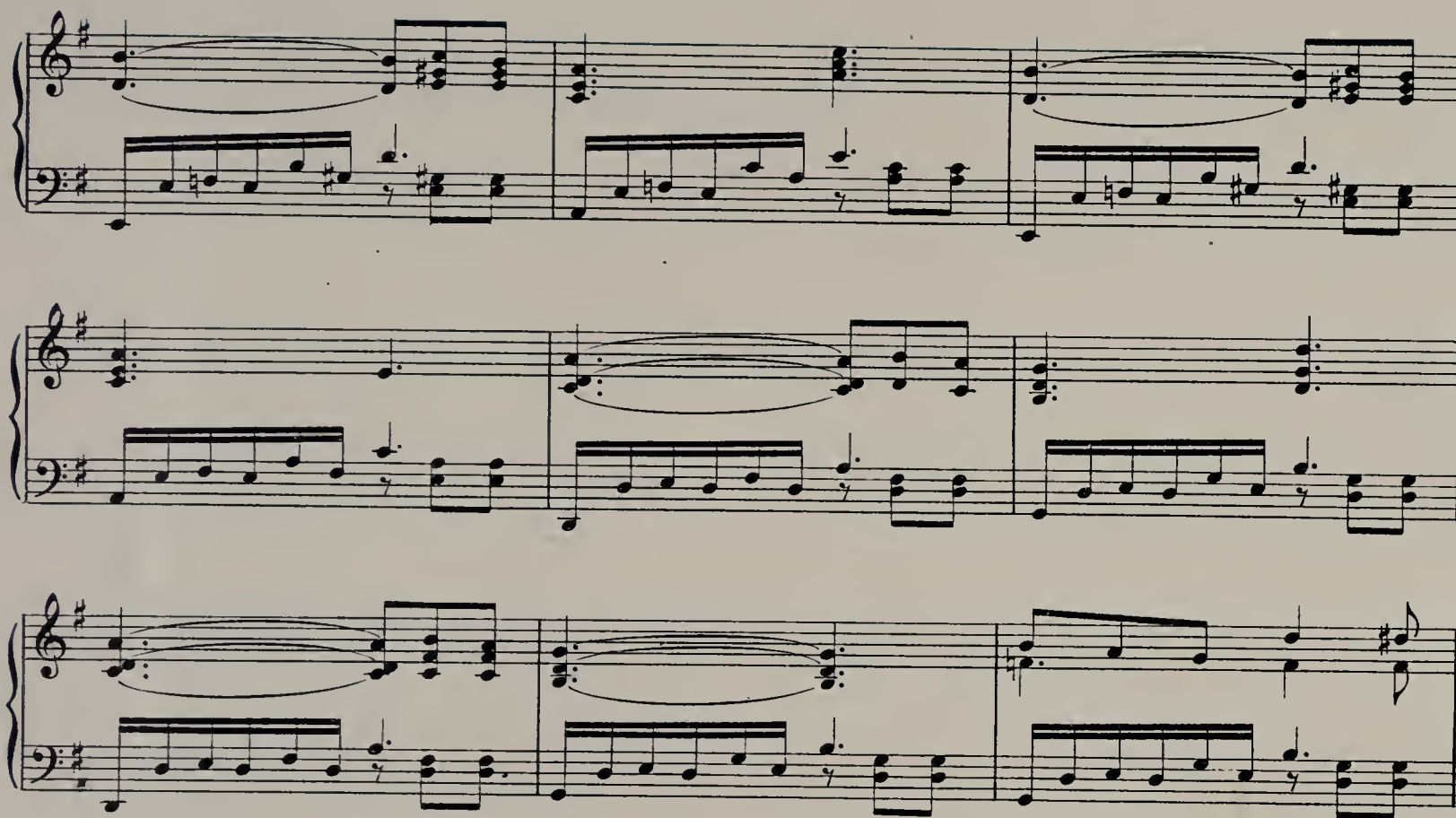
Drop hands and repeat breast-stroke as in I.....2 measures



SWIMMING







A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment. The score is divided into three measures. The first measure shows the beginning of the melody and accompaniment. The second measure continues the melody and accompaniment. The third measure shows the end of the melody and accompaniment. The score is written in a clear, legible font.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one sharp (F#). The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The score is divided into four measures. The first measure has a treble staff with a whole note chord (F#4, A4, C5) and a bass staff with a quarter note (F#2) and a half note (A2). The second measure has a treble staff with a whole note chord (F#4, A4, C5) and a bass staff with a quarter note (F#2) and a half note (A2). The third measure has a treble staff with a whole note chord (F#4, A4, C5) and a bass staff with a quarter note (F#2) and a half note (A2). The fourth measure has a treble staff with a whole note chord (F#4, A4, C5) and a bass staff with a quarter note (F#2) and a half note (A2).

A musical score for a piano piece titled 'The Rose Tree'. The score is written for two staves, Treble and Bass, in the key of D major (indicated by two sharps: F# and C#). The time signature is 3/4. The melody is primarily in the Treble staff, featuring a series of eighth and sixteenth notes, with some rests. The Bass staff provides a harmonic accompaniment, often using chords and moving lines. The piece concludes with a final chord in the Treble staff and a sustained note in the Bass staff.



THE DRAGON FLY

67

A Dance

- | | | |
|------|--|------------|
| I. | Step forward on right foot, swing arms down and back, leap forward and hop on left foot, arms swinging over head | 1 measure |
| | Three-step-turn to right, arms out..... | 1 measure |
| | Repeat | 1 measure |
| | Three-step-turn to left, arms out..... | 1 measure |
| | Repeat first two measures, then take six cross-running-steps back | 2 measures |
| | Repeat from the beginning..... | 6 measures |
| | Take three cross-running-steps back..... | 1 measure |
| | 3 running steps forward..... | 1 measure |
| II. | Step on right, swing arms down and back, leap forward and hop on left, arms over head..... | 1 measure |
| | Repeat..... | 2 measures |
| | Three-step-turn to right..... | 1 measure |
| | Repeat from the beginning..... | 3 measures |
| | 3 cross-running-steps back..... | 1 measure |
| III. | Repeat I. | 8 measures |

THE DRAGON FLY

A Game



Divide the room by drawing a chalk line on the floor. One side is land, the other water. On one side there are children representing tall reeds growing in the water; on the other side, the land, there are children representing dragon flies. There must be one more dragon fly than there are reeds. The odd dragon fly stands a little way off and behind the others.

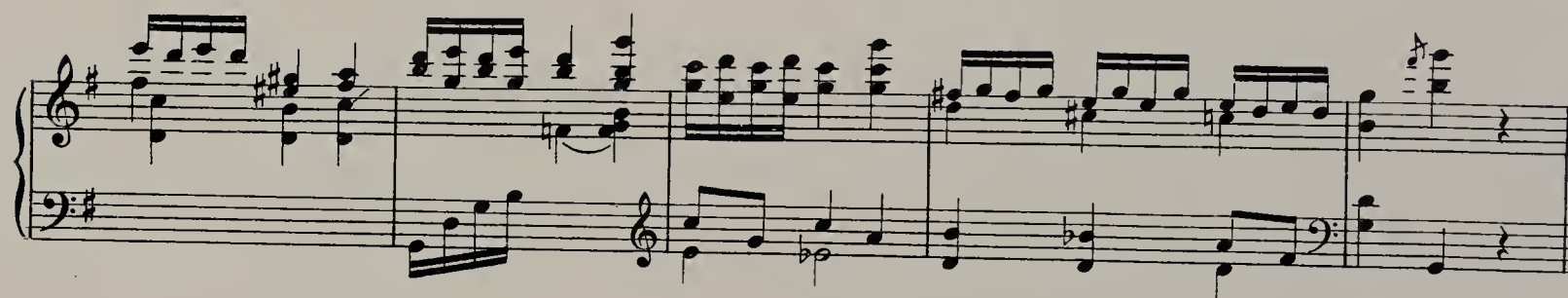
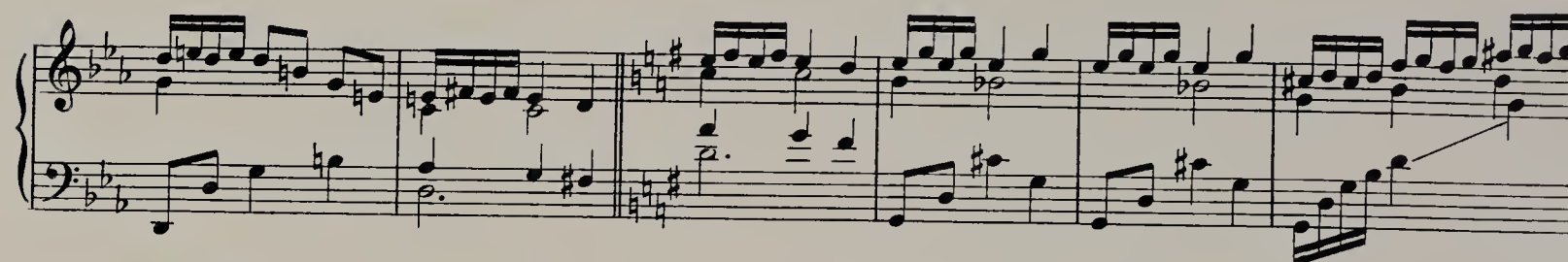
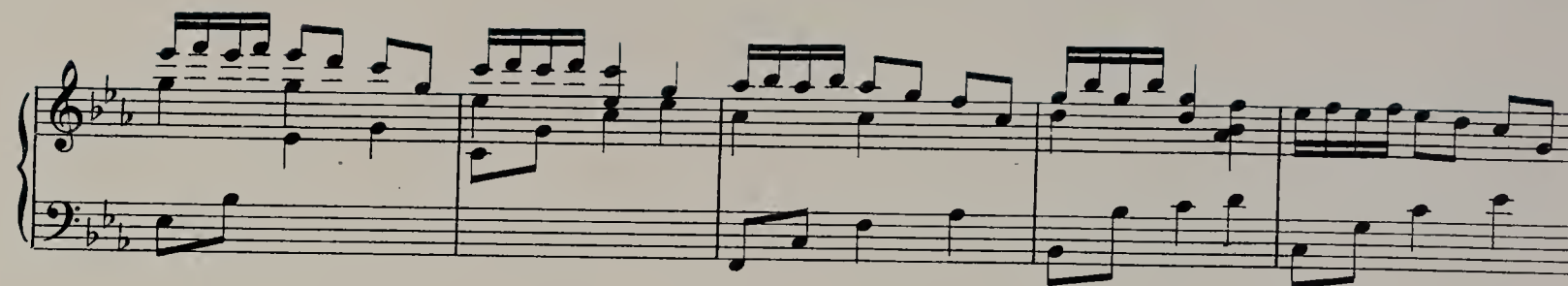
When the music begins the reeds wave in the wind and the dragon flies fly about over the land, all in perfect rhythm with the music. At the end of the first strain, or at the accompanists' will, the music stops and each dragon fly tries to reach a reed. When there is a child beside each reed and one is left over, the one left over sits down and one of the reeds becomes a dragon fly.

Then the game begins again.

The dragon fly who remains the longest wins.

DRAGON FLY





SWEEPING

Formation: In couples round the room, partners facing. Number the couples, one, two; one, two, etc.



- I. Boys begin left foot, girls right.
 - 4 slides in line of direction, making a movement with the arms as if sweeping..... 4 measures
 - 4 slides in opposite direction..... 4 measures
 - Join right hands with partner and take 4 canter steps to change places..... 4 measures
 - (Canter Step. Step forward 1-2, step forward 3—1 measure.)
 - Join left hands, 4 canter steps back to places..... 4 measures
 - Repeat the four slides up and back..... 8 measures
 - First and second boy and first and second girl join right hands and with 4 canter steps change places..... 4 measures
 - All turn outward in place, 4 canter steps..... 4 measures
 - Number ones are now in number twos' places.

- II. Girls stand still and boys take four slides round their partners sweeping as they go.. 4 measures
 - Boys stand still and girls take 4 slides round their partners sweeping..... 4 measures
 - Couple number one joins inside hands and with 12 running steps runs forward, passing between couple number two, casts off and runs round to the places they have just left..... 4 measures
 - All take partners inside hands and run forward 12 steps..... 4 measures
 - Repeat all..... 16 measures

SWEEPING

The image displays three systems of musical notation for a piece titled "SWEEPING". Each system consists of a grand staff with a treble and bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation is characterized by a steady, rhythmic accompaniment in the bass clef, often using half notes or dotted half notes, and a melody in the treble clef. The melody is composed of eighth and sixteenth notes, often beamed together. The first system features a long, sweeping slur over the first six measures of the treble staff. The second system also has a long slur over the first six measures. The third system has a long slur over the first six measures. The notation is clean and professional, typical of a published musical score.

The image displays four systems of musical notation, likely for a piano piece. Each system consists of a treble staff and a bass staff. The first system is in G major (one sharp) and features a series of chords in the treble and single notes in the bass. The second system is in B-flat major (two flats) and continues the chordal texture. The third system, marked with a first ending bracket (1), shows a more complex chordal progression. The fourth system, marked with a second ending bracket (2), concludes the piece with a final chordal cadence. The notation includes various musical symbols such as clefs, key signatures, notes, rests, and dynamic markings.

PONIES

73

Formation: In couples, facing up. Partners join inside hands. Couple number one and couple number two join hands, still facing in the same direction. Couples 3 and 4, 5 and 6, etc., do the same. Two ponies and two drivers are in each set of four.

I. Trot.

Small running step on toes, (one step on each beat of the measure)..... 4 measures
 The leaders let go of partners hands, trot round and become drivers..... 4 measures
 The new ponies and drivers repeat the trot forward..... 4 measures
 Repeat change of drivers, etc..... 4 measures
 Repeat all twice.....16 measures

II. Galloping.

Begin outside foot, leap forward, bring inside foot up, take the weight, cut out the outside foot, 1-2, repeat 3-4. 1 measure

Repeat..... 3 measures
 Trot forward..... 4 measures
 Repeat galloping..... 4 measures
 Repeat trotting..... 4 measures

III.

Ponies paw restlessly with outside foot..... 2 measures
 Trot forward..... 2 measures
 Paw inside foot..... 2 measures
 Trot forward..... 2 measures
 Repeat..... 8 measures

IV.

Ponies are tired and walk forward, (one step on 2 counts), and change drivers as in I.....16 measures

Second time through the ponies may be driven to the stable without changing drivers. As they near the stable, break into a trot on the last eight measures.

The above steps are suggestions. Allow the children to carry out their own ideas.

THE RACE

Select as many sets of ponies and drivers as there are children.

Arrange three sets of ponies and drivers on a straight line across the room.

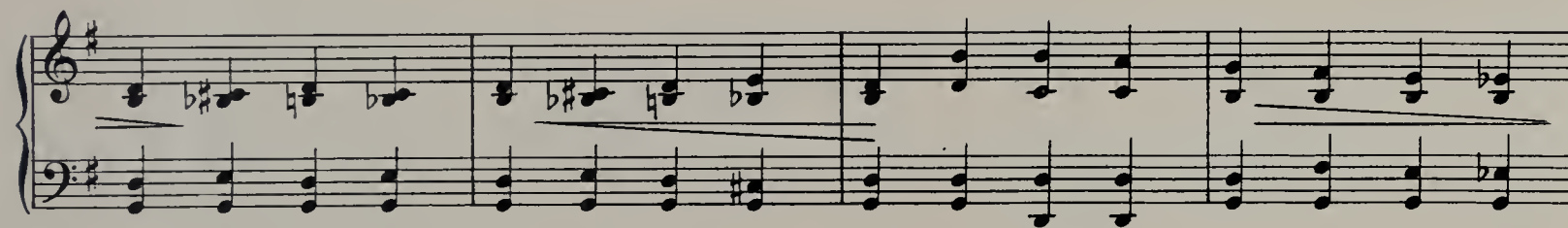
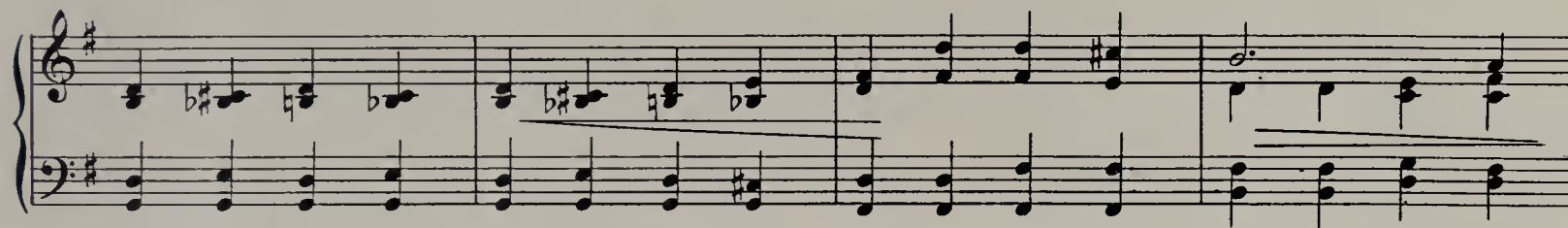
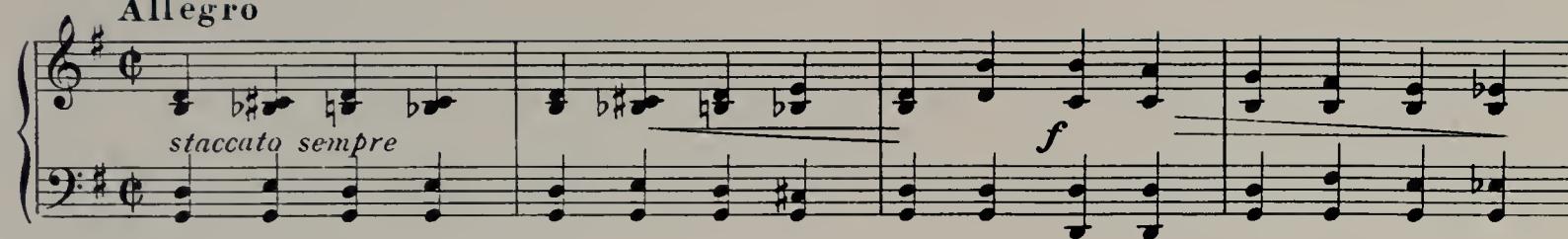
At a signal, they start, using any step they like but keeping time to the music.

The set who reach the chosen goal first, win. This set may race the winner in the next group of three.

This continues until there is only one set left.

PONIES

Allegro



This musical score is for a piano piece, page 75, written in G major (one sharp). It consists of four systems of music, each with a grand staff (treble and bass clefs). The first system (measures 1-4) features a melody in the right hand with eighth and sixteenth notes, and a bass line with quarter and eighth notes. The second system (measures 5-8) continues the melody with some chords and a more active bass line. The third system (measures 9-12) includes a piano (*p*) dynamic marking and features a more complex texture with chords and moving lines in both hands. The fourth system (measures 13-16) concludes the piece with a final cadence, marked by a double bar line. The notation includes various musical symbols such as clefs, sharps, flats, and dynamic markings.

76



A MERRY GO ROUND

77

Formation: A ring in couples, facing counter-clockwise. Number couples, one two; one two; etc.

Figure I.

Join inside hands and all skip forward round ring.....	4 measures
Turn, change hands and skip back.....	4 measures

Figure II.

Number one boys and number two girls; number one girls and number two boys, join right hands diagonally across and skip round to places.....	4 measures
All change and give left hands diagonally across and skip round to places.....	4 measures

Figure III.

Couples number one and number two face and join inside hands. Couples number one pass under the upraised hands of couples number two, 4 skipping steps.....	2 measures
Pass back couples number two going under.....	2 measures
Couples number one repeat going under.....	2 measures
All join both hands with partner and skip turning all the way round to places.....	2 measures
Repeat the over and under and turning with the next couple in order.....	4 measures
Repeat.....	8 measures

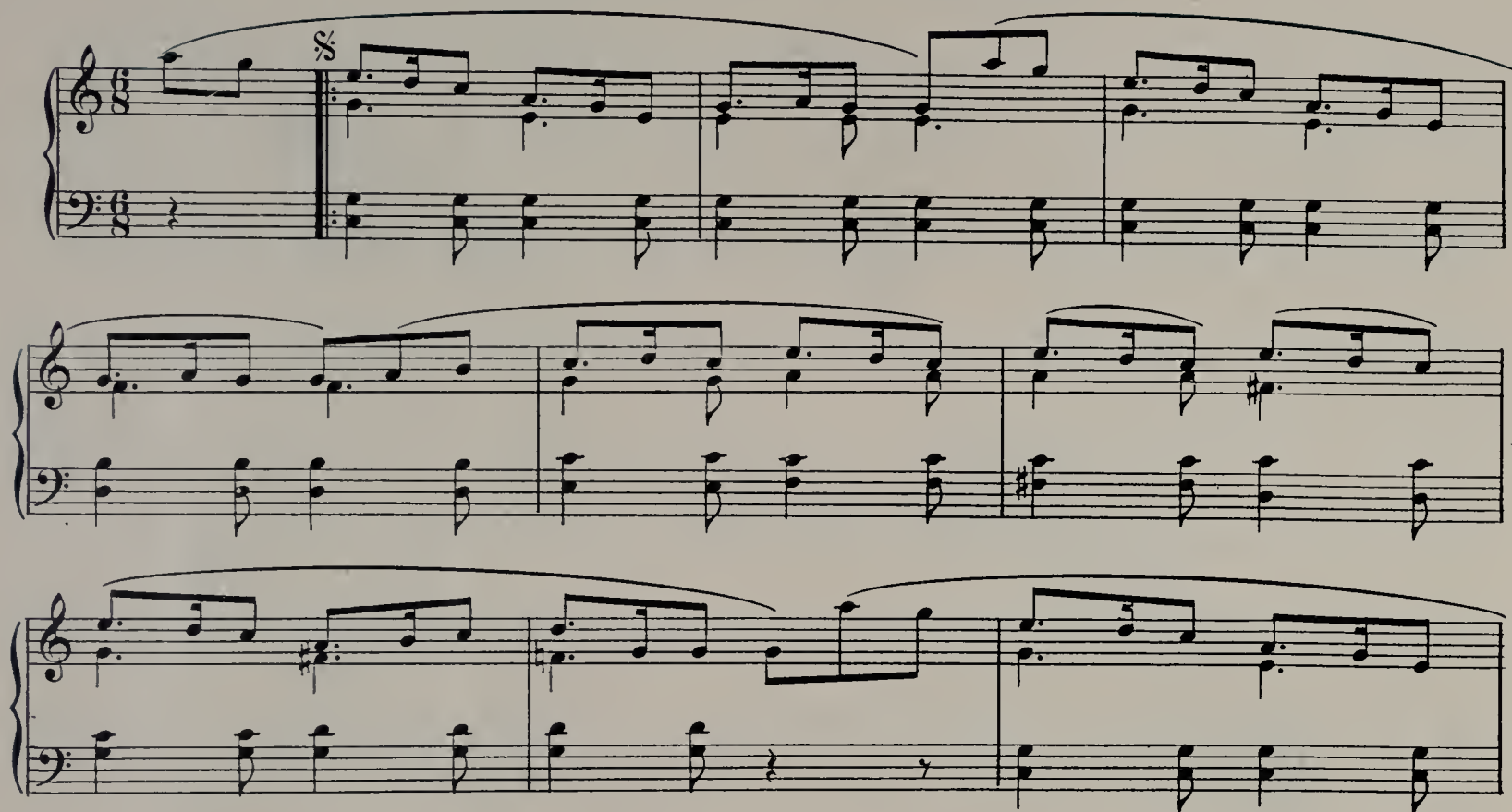
Figure IV.

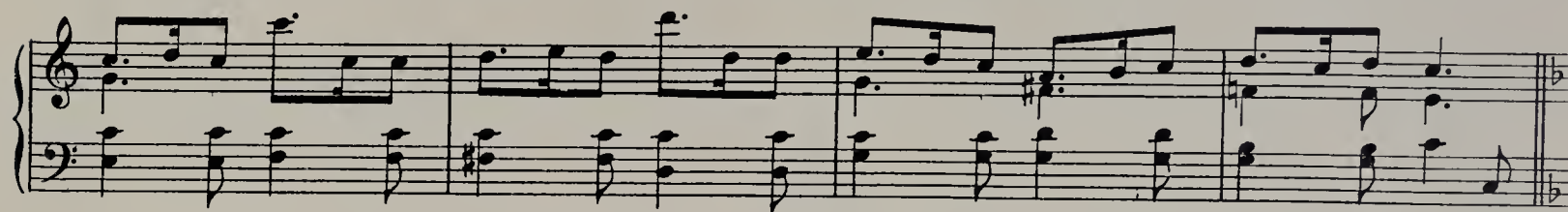
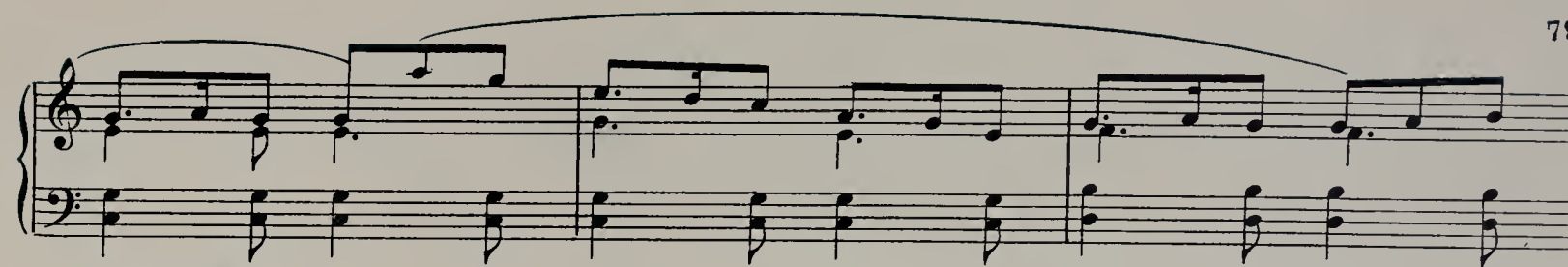
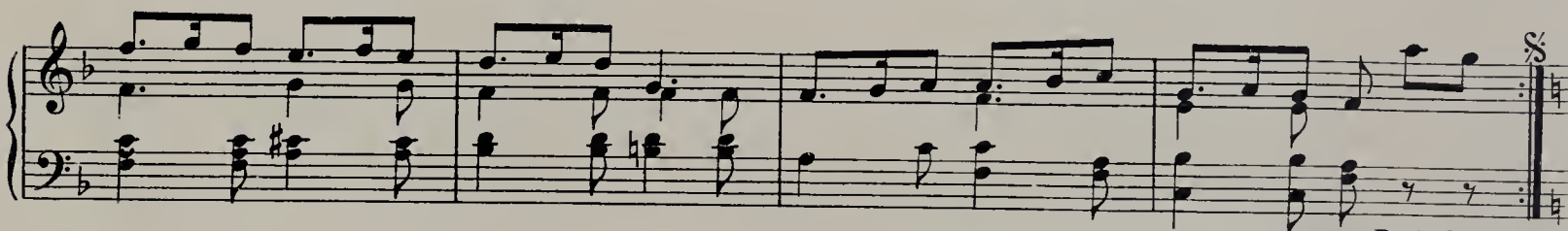
Partners link right arms and skip round to places.....	2 measures
Partners link left arms and skip round to places.....	2 measures
All skip forward.....	4 measures

Figure V.

All join hands in a ring and skip round counter-clockwise.....	4 measures
All skip turning in place.....	2 measures
Bow to partners.....	2 measures

A MERRY GO ROUND



*Fine**Dal Segno
al Fine*

THE WIND

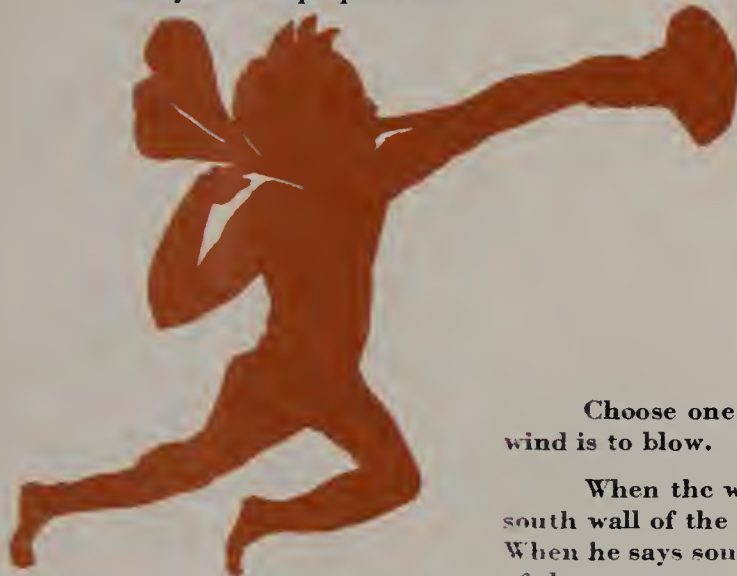
Tell the children the character of the wind as it comes from the several directions. (See suggestion below) Let the run about to the rhythm of the music, expressing the character of the winds.

The Wind

This is the North Wind. Howl, Whoop, Whistle, Roar! It shouts down chimneys and bangs at the doors. It brings the snow and the hail and turns the rivers to ice. It nips our noses and toes and beats us about and says: "Jump, run, hurry, come fight with me!"

This is the South Wind. Breathing, murmuring, sighing, singing. It plays in the fields and rustles the leaves. It makes the streams sing and the flowers dance. It calls us to come out of doors and says: Dance, sing, play with me, play with me."

This is the East Wind. It is chilly and damp and brings the fog and rain. It splashes the windows and washes the streets, and drops a fog curtain round every house. It makes us shiver and want to go home. It says: "Come tell a long story and keep up the fire."



This is the West Wind. Softly, softly; gently, gently it blows and gathers the great thunder clouds. It piles them and piles them and drives them and drives them, growing stronger and stronger and louder and louder. Then, swoop—and glare—and crash—comes the storm: But when the clouds pass, softly, softly; gently, gently, blows the West Wind and says: "Fear me and love me".

THE WIND GAME

(Adapted)

Choose one child to be the weather-man, who gives the word from which direction the wind is to blow. The other children are the wind.

When the weather-man says the wind is from the north, all the children run toward the south wall of the room. When he says the wind is from the east, they all run to the west wall. When he says south-west, they run to the north-east. Continue the game using all the points of the compass and changing their order frequently.

THE WIND

81

Not too fast

The musical score for 'The Wind' is presented in three systems, each with a grand staff (treble and bass clefs). The first system begins with a 'gliss.' marking and a 'Not too fast' tempo instruction. The second system concludes with a repeat sign and a key signature change to one flat. The third system continues the piece with flowing melodic lines and arpeggiated accompaniment.

Handwritten musical score on page 82, featuring four systems of piano accompaniment. The music is written in G major (one sharp) and 3/4 time. Each system consists of a grand staff with a treble and bass clef. The notation includes various musical symbols such as notes, rests, beams, and slurs. The first system shows a melodic line in the treble and a supporting bass line. The second system introduces a 'gliss.' (glissando) marking in the treble. The third system continues the melodic development with more complex chordal textures. The fourth system concludes the piece with a final cadence. The page is framed by a decorative blue border with a central bow motif.

FLYING BIRDS

For very little children.

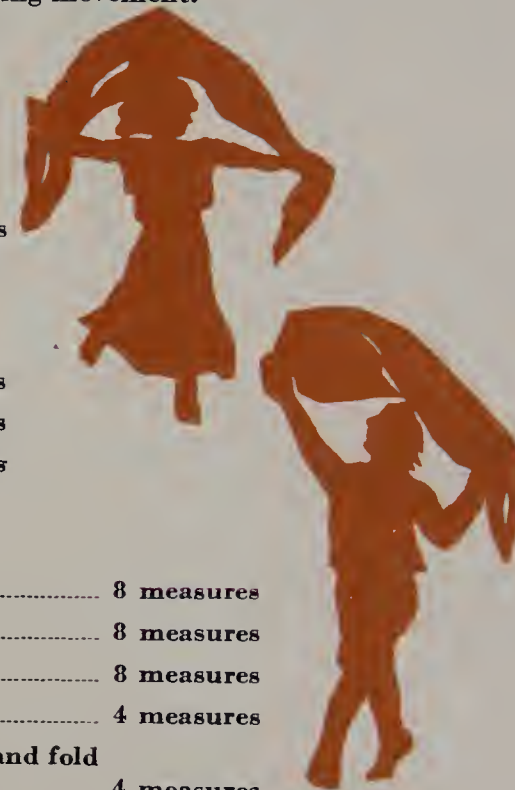
- I. Select one child as leader, all fly round in a circle, keeping quite far apart.....16 measures

Use a running step, one step on each beat of the measure, arms out moving softly, a wing movement.

- II. Leave the circle and fly about the room and back to the circle....16 measures

- III. Hands on hips and hop on both feet (hop 1-2, hop 3, each measure) moving forward round the circle..... 8 measures
All face centre and hop forward..... 4 measures
Hop back to places..... 4 measures

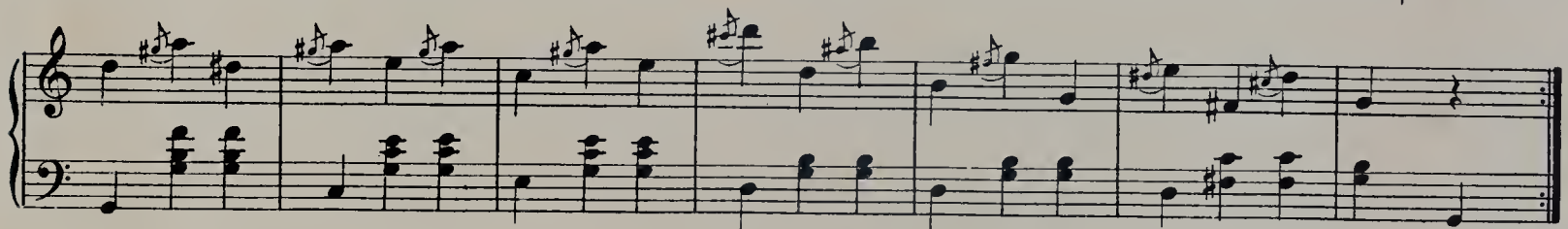
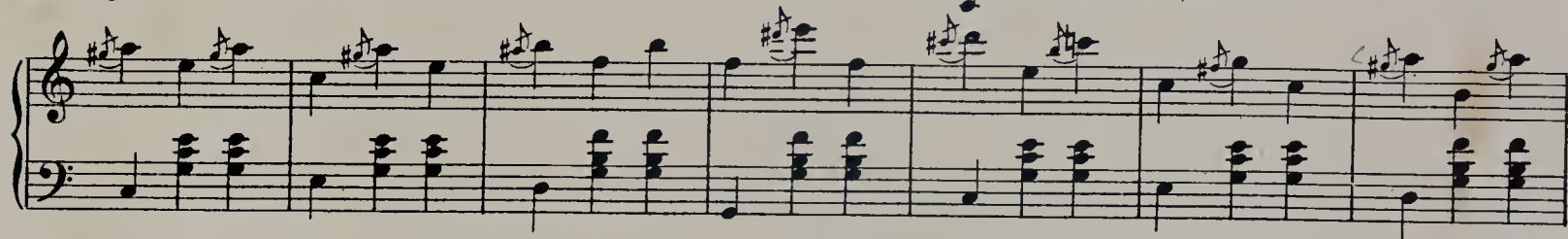
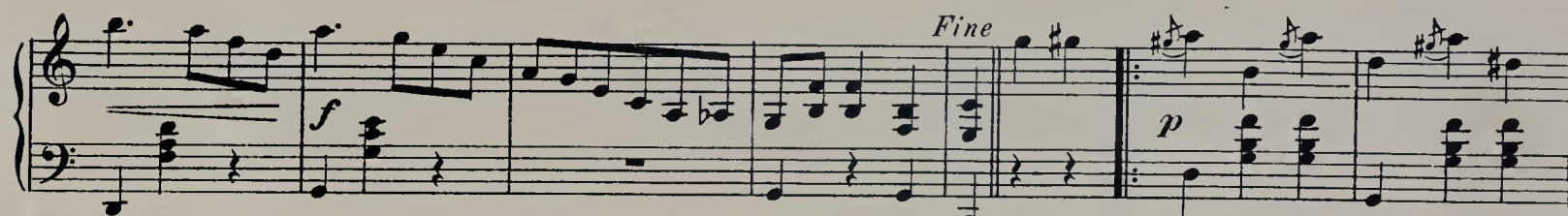
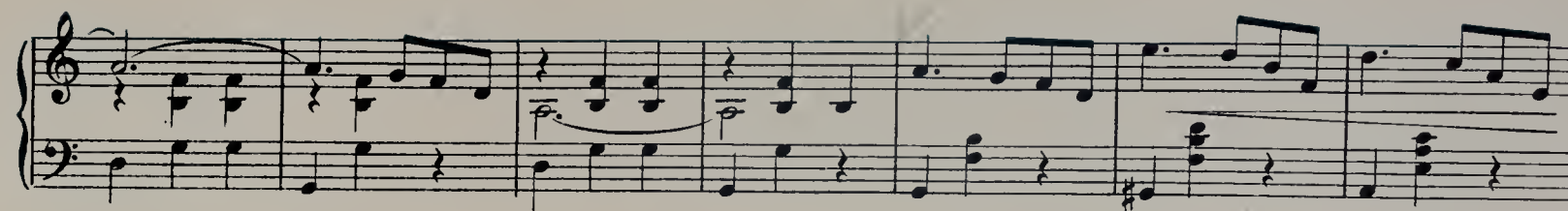
- IV. All take hands and run round the circle, clockwise..... 8 measures
Run round circle, counter-clockwise..... 8 measures
All drop hands and fly away and back to the circle..... 8 measures
Take hands and run round circle..... 4 measures
Drop hands and go softly into centre of the ring, stoop down all together and fold wing..... 4 measures



FLYING BIRDS

Valse

p gracefully



D. C.

THE SAILOR BOY'S POLKA

Form in couples round the room.

I. Pulling Rope.

Join inside hands, polka steps forward beginning with outside foot.....	4 measures
Change hands and two polka steps in opposite direction.....	2 measures
Polka step, turning away from partner.....	1 measure
Three stamps in place, arms over head as if pulling rope.....	1 measure



II. Rowing.

Begin with outside foot, run forward two long steps, (1-2).....	1 measure
3 small running steps forward (1-2-3).....	1 measure
With inside foot spring forward, reaching down with hands; spring back straightening body and bringing hands to chest.....	2 measures
Repeat all three times.....	12 measures

III. The Look-Out.

Begin outside foot, hand shading eyes.	
Turn slightly away from partner, take one long step diagonally forward, step across in front of outside foot with inside foot.....	1 measure
Polka step in place facing partner, hands on hips.....	1 measure
Repeat the long steps, beginning inside foot, going back to partner.....	1 measure
Take partner's hands, shake them heartily and polka step in place.....	1 measure
Repeat all.....	4 measures

IV. Join inside hands and polka step forward.....	7 measures
Step away from partner and salute.....	1 measure
Repeat ad lib.	



POLKA

87

Fine

This page contains four systems of musical notation for piano. Each system consists of a grand staff with a treble and bass clef. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation includes various musical symbols such as eighth notes, quarter notes, and chords. The first system has a repeat sign at the beginning. The second system has a repeat sign at the end. The third system has a repeat sign at the beginning. The fourth system has a repeat sign at the end. The music is arranged in a continuous flow across the four systems.

D. C. al Fine





SKIPPING ROPE

91

Formation. In couples round the room, all facing counter-clockwise. Number the couples, one, two, three, four, etc.

Description of Skipping-Rope-Step used throughout the dance.

Hop forward on right foot (1), hop back on left (2), forward on right (3), back on left (4).....1 measure
The hands and fore-arms move in little circles as if turning the rope.

Figure I.

All move forward.....8 measures

Figure II. (Progressive).

Couple number one starts the progression, the other couples wait until couple number one reaches them.

First girl and first boy face and with 2 skipping-rope-steps pass each other right shoulders and face again.....2 measures

Pass back to places.....2 measures

First boy and first girl now cast off and go down to couple number two's place, while couple number two moves up into couple number one's place.....2 measures

Couple number one takes the step turning in place.....2 measures

All repeat Figure I.....8 measures

Couple number one now repeats figure two with couple number three, while couple number two waits in place.....8 measures

All repeat Figure I.....8 measures

Couple number one now dances Figure II, with couple number four, while couple number two dances it with couple number three 8 measures

All repeat Figure I.....8 measures

The Figures are repeated until all are dancing.

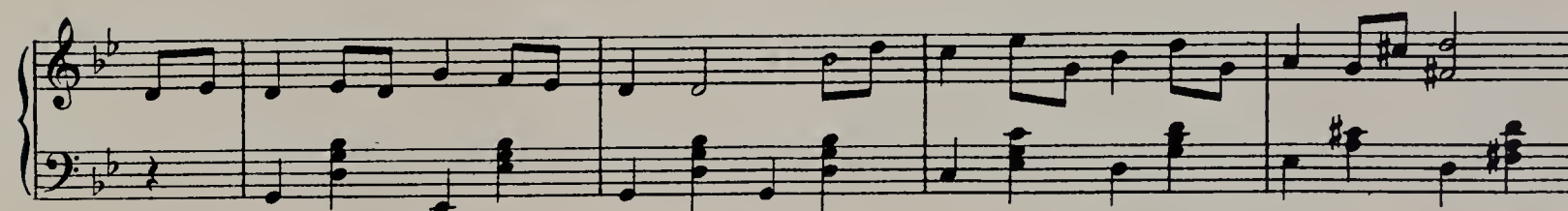
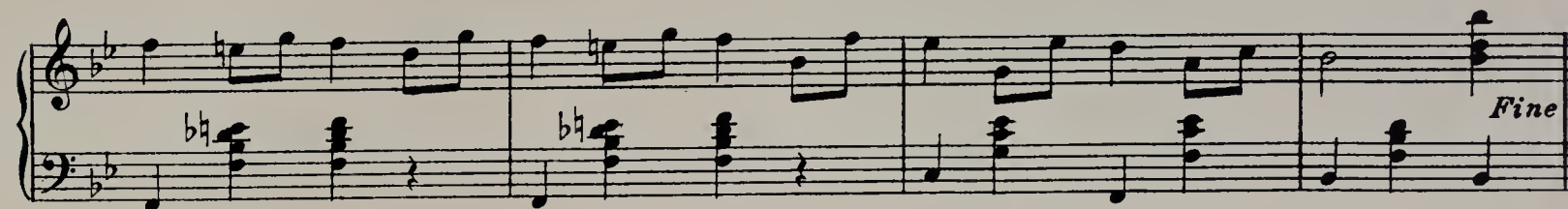
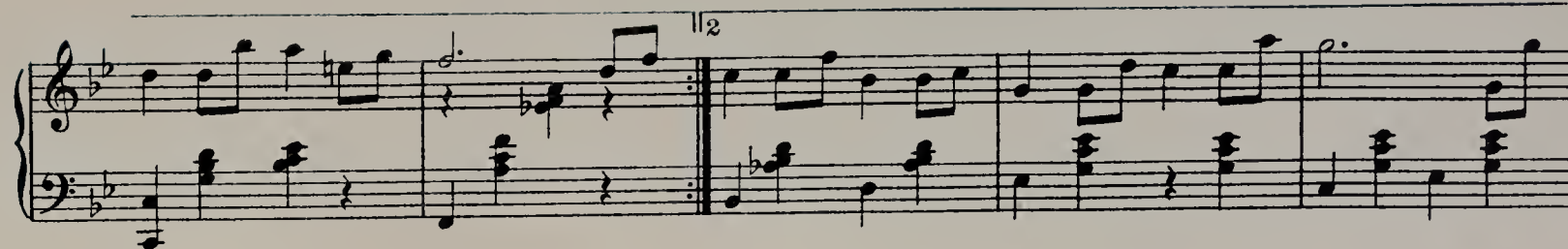


SKIPPING ROPE

The musical score for "Skipping Rope" is presented in three systems, each with a treble and bass staff joined by a brace. The key signature is one flat (B-flat), and the time signature is common time (C). The first system begins with a repeat sign and a *simile* marking above the final measure. The second system continues the melody and accompaniment. The third system starts with a first ending bracket labeled '1' and concludes with a key signature change to two sharps (F# and C#) in the final measure.

simile

1



D. C. al Fine

AROUND THE CHRISTMAS TREE WE'RE DANCING

- I. Join hands and form a circle round the tree.
- 4 slips to left, bring heels together and
hold.....2 measures
- 4 slips to right, heels together and hold.....2 measures
- 6 running steps going round the tree.....2 measures
- Drop hands and 6 running steps turning.....2 measures
- All join hands, 3 running steps forward
toward the tree.....1 measure.
- 2 steps backward (step 1, step 2-3).....1 measure
- Repeat 3 running steps forward, 2 backward..2 measures
- Drop hands, all face left, 12 running steps
round the tree.....4 measures
- Repeat, ad libitum.



AROUND THE CHRISTMAS TREE WE'RE DANCING

95

Around the Christ-mas tree we're danc-ing, A- round the Christ-mas tree we're danc-ing, A - round the Christ-mas tree, A -

round the Christ-mas tree, A-round the Christ-mas tree we're danc-ing, A-round the Christ-mas tree we're danc - ing, A -

round the Christmas tree we're danc-ing, A-round the Christmas tree, A-round the Christmas tree, A-round the Christmas tree we're danc-ing.

The musical score is written for piano in 3/4 time. It consists of three systems of music. Each system has a treble and bass staff joined by a brace. The melody is primarily in the treble staff, with chords and bass lines in the bass staff. The lyrics are written below the treble staff. The first system ends with a fermata over the final note. The second system ends with a fermata over the final note. The third system ends with a fermata over the final note.

Repeat ad libitum

The End



Piano Music for Recreation and Study by Jessie L. Gaynor.

Finger Plays

Elemental Hand and Finger Exercises

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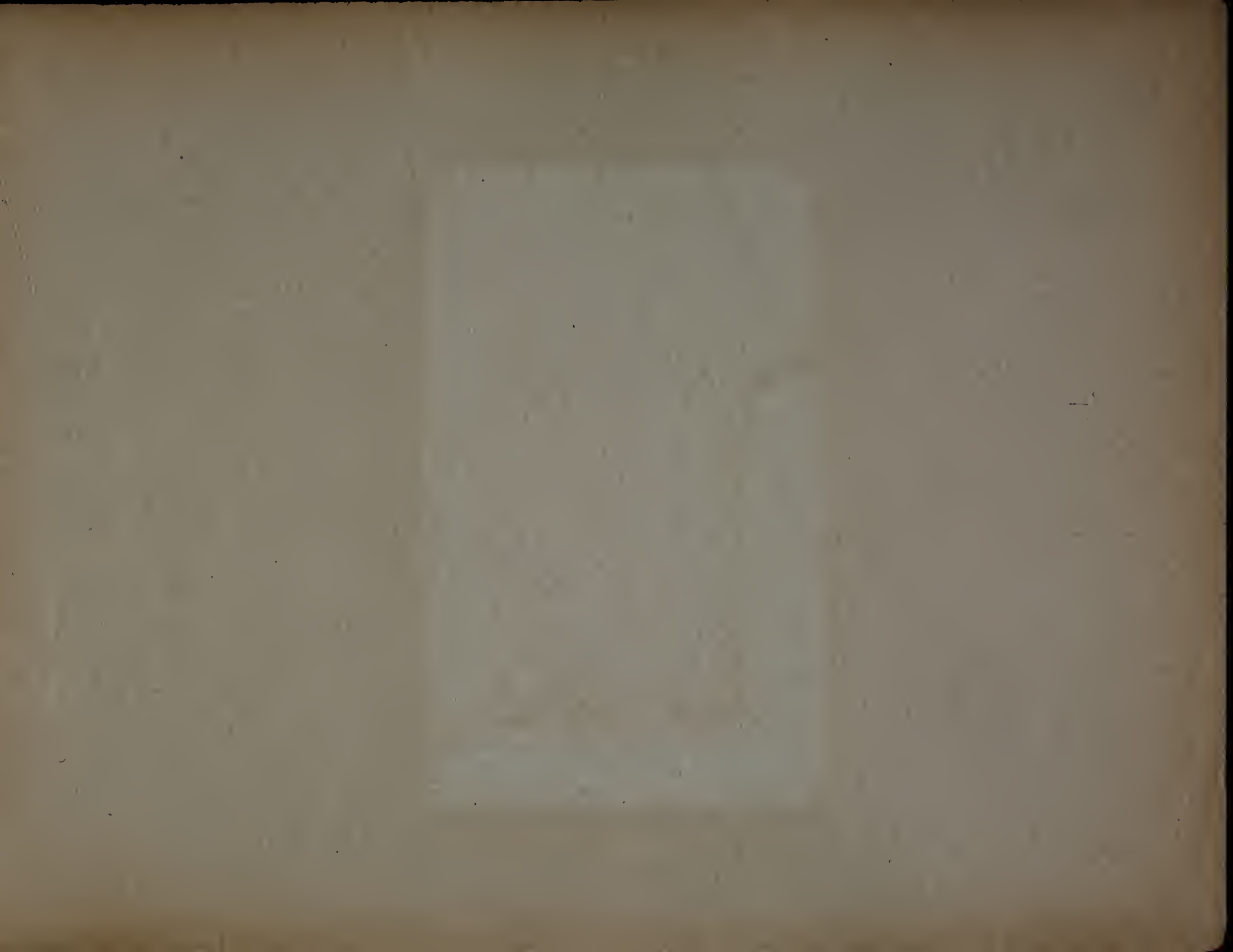
Every teacher who has taught young beginners will recall the time and attention devoted to the continual correction of the hand position and movement of the fingers. The FINGER PLAYS, little song games, whose words suggest the proper movement of the fingers, and whose rhythm controls that movement, prepare the child so well before going to the piano, that when he does, hand and finger positions have been thoroughly learned.

All the necessary finger motions are included in a few games: the up and down motion in "Miss Muffet" and "Marching Song," the side movement of the thumb in "Jack be Nimble" and "Jack Horner," the wrist work in "See-Saw," and relaxed wrist in the line "Frightened Miss Muffet away." The teacher should sit at the table with the children to supervise their arm and hand positions, and it is essential that the height of chairs and table be arranged so that the elbows of the players are on a level with the top of the table, about the same position the pianist takes at the piano. The games should be played with all the fingers to equalize both hands, and in exact time to the rhythm of the music, in order that rhythmic sense as well as technical correctness be developed.

Each of the five games included in FINGER PLAYS,—The Chicken Coop, Little Miss Muffet, See-Saw, Little Jack Horner, Jack be Nimble, Marching Song—is illustrated by photographic figures showing the position of fingers and hand while playing; and each game is provided with notes and directions. It is Mrs. Gaynor's unqualified success in her own teaching with these little FINGER PLAYS, which remove the greatest technical stumbling-block of the beginner at a time when his mind should be taken up with learning the notes, that is responsible for their publication.

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